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Spring 2013

## Simultaneous City

Robert George Little  
*Syracuse University*

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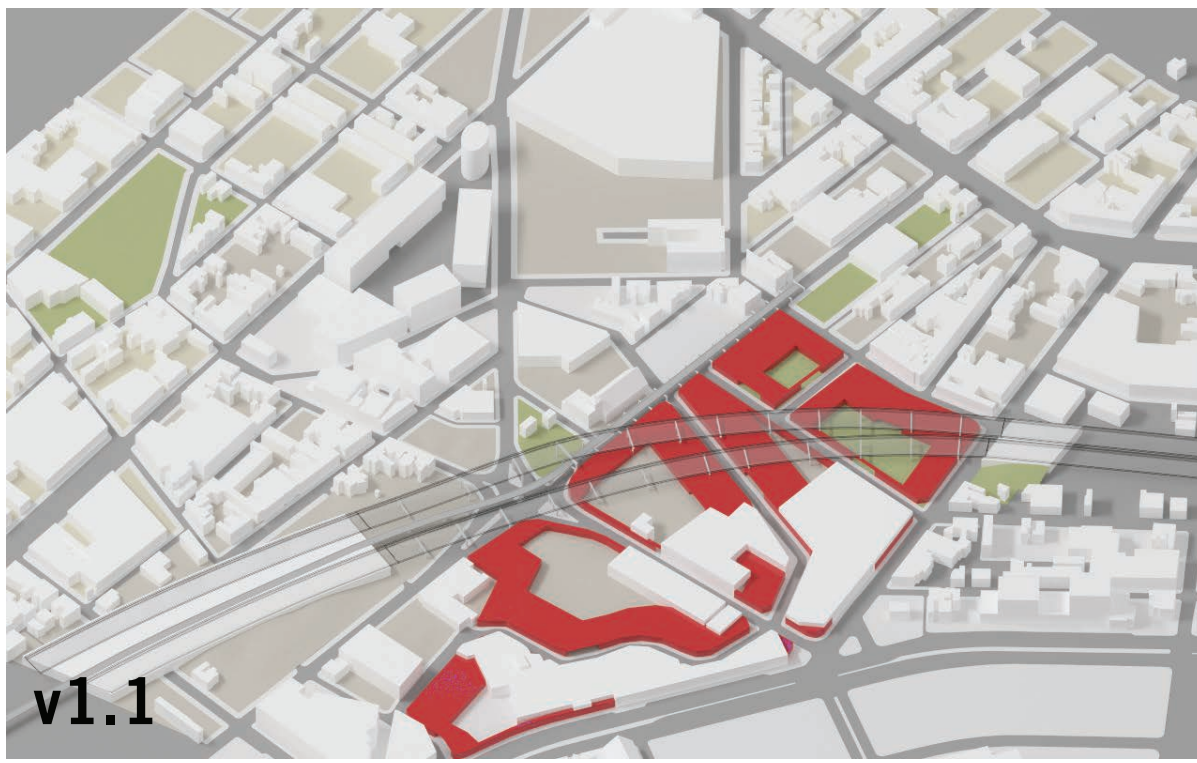
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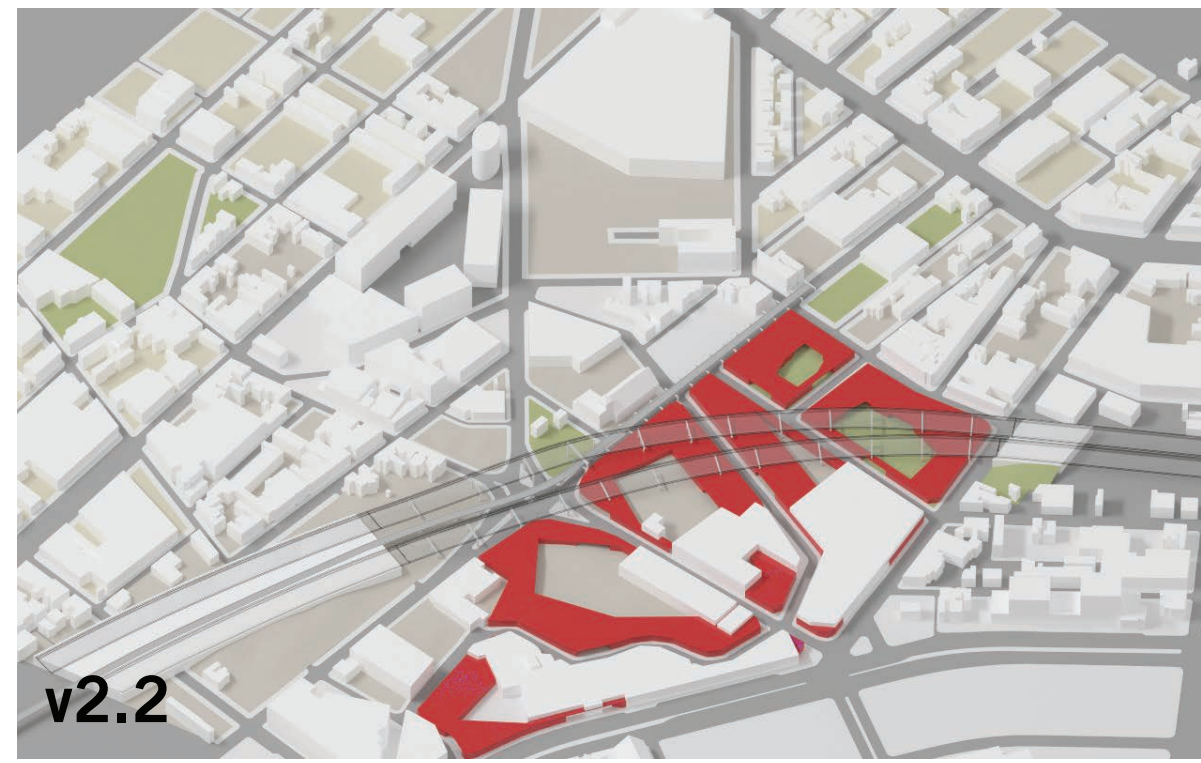
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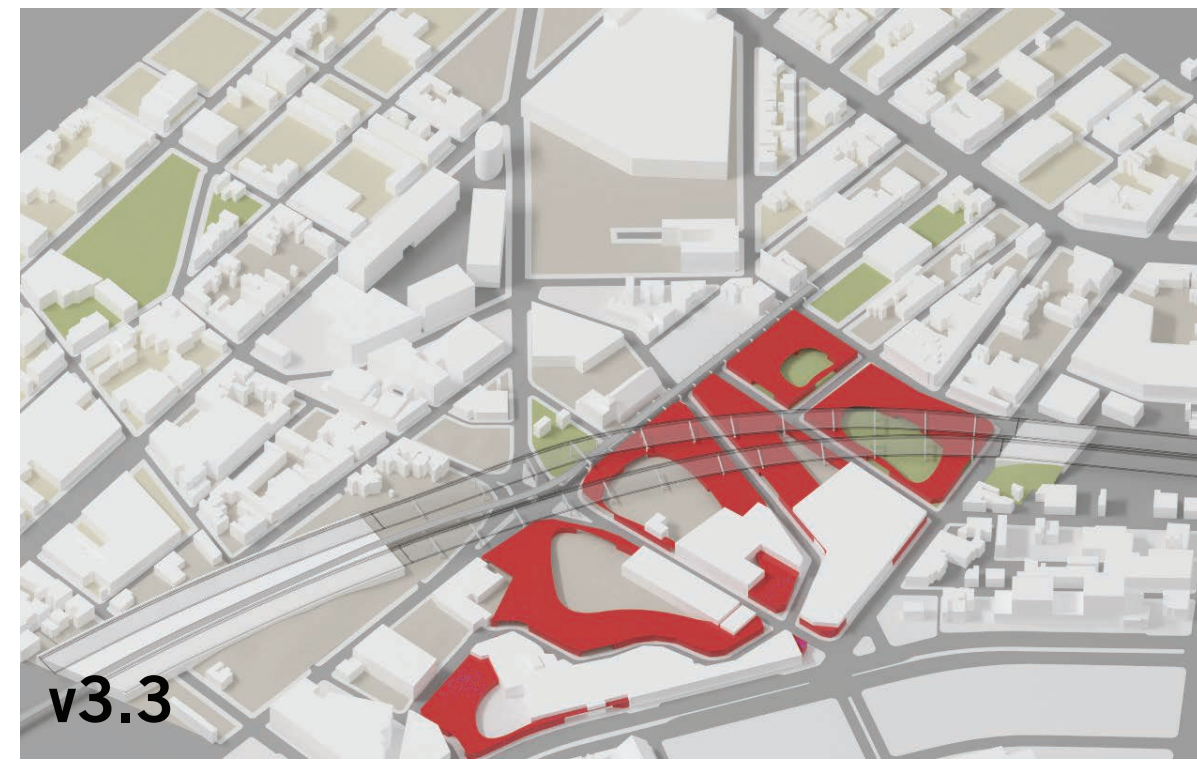




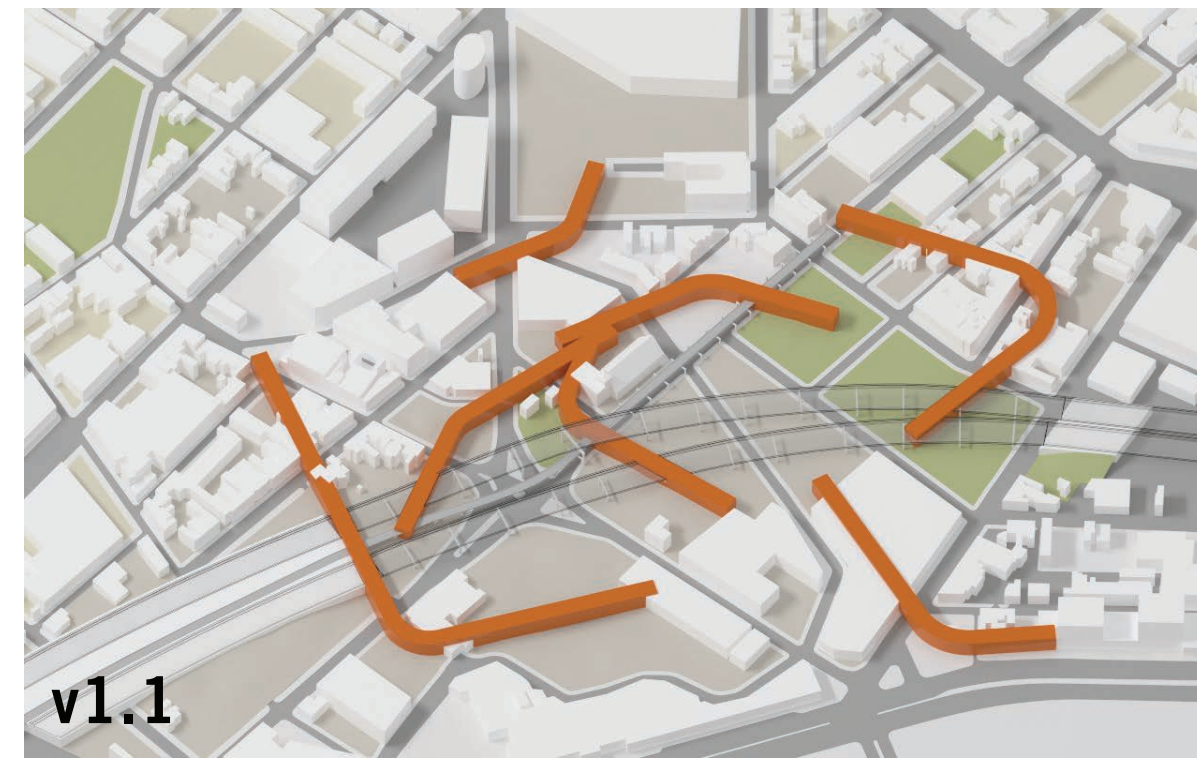
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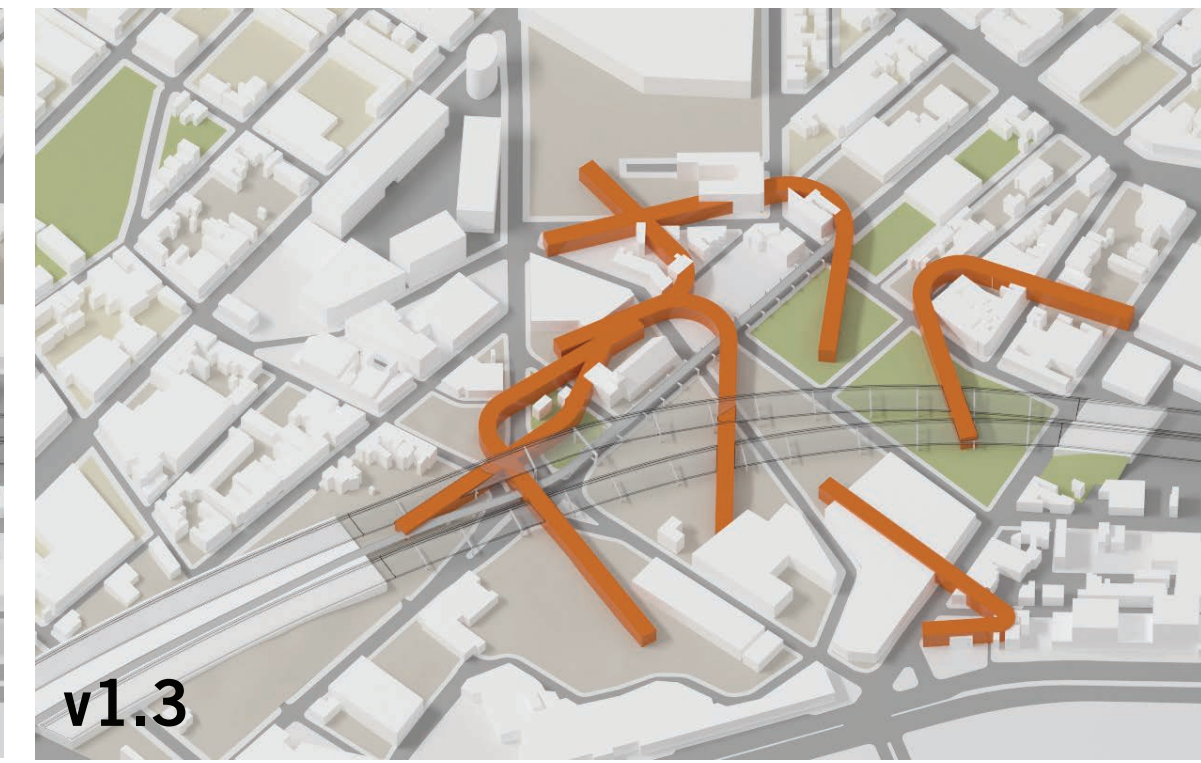
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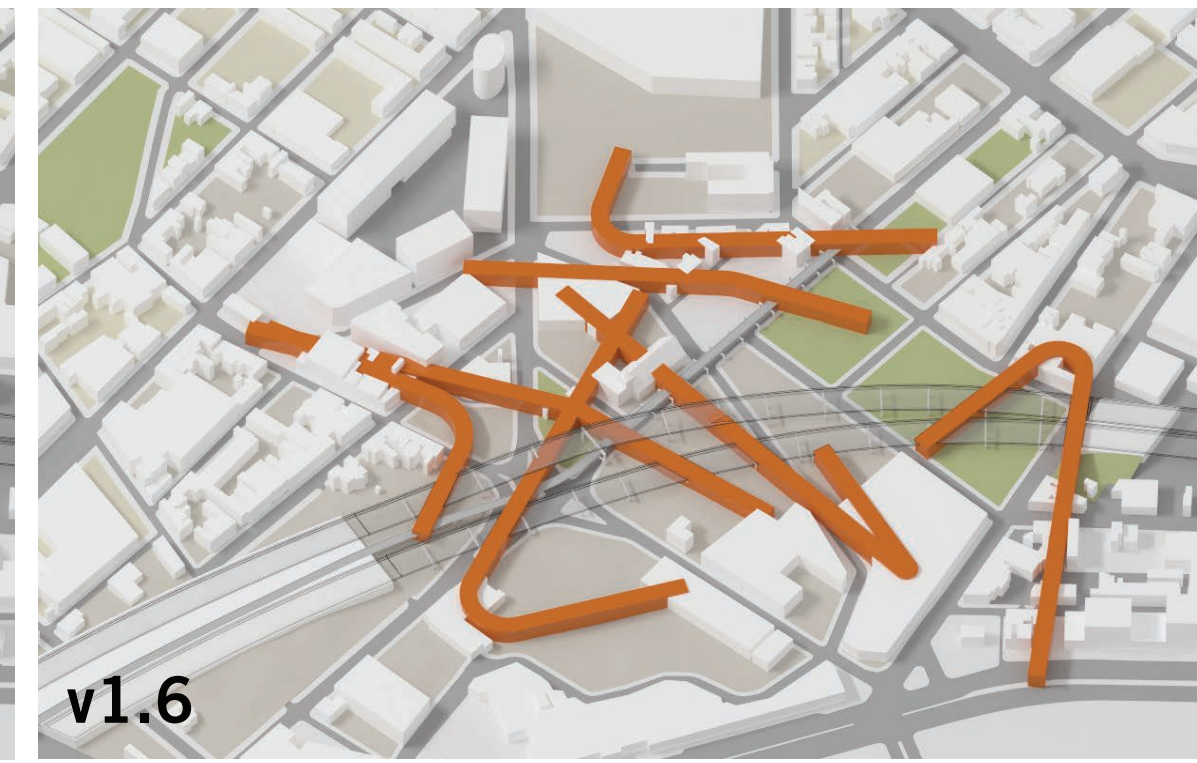
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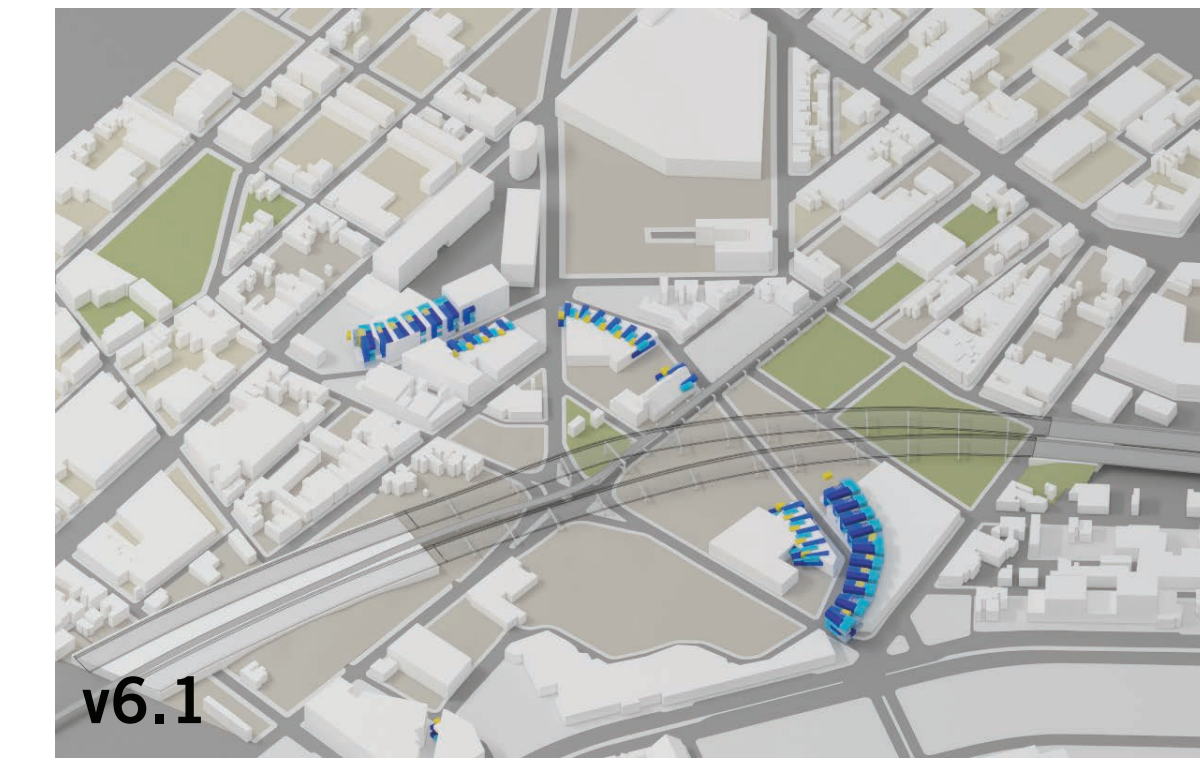
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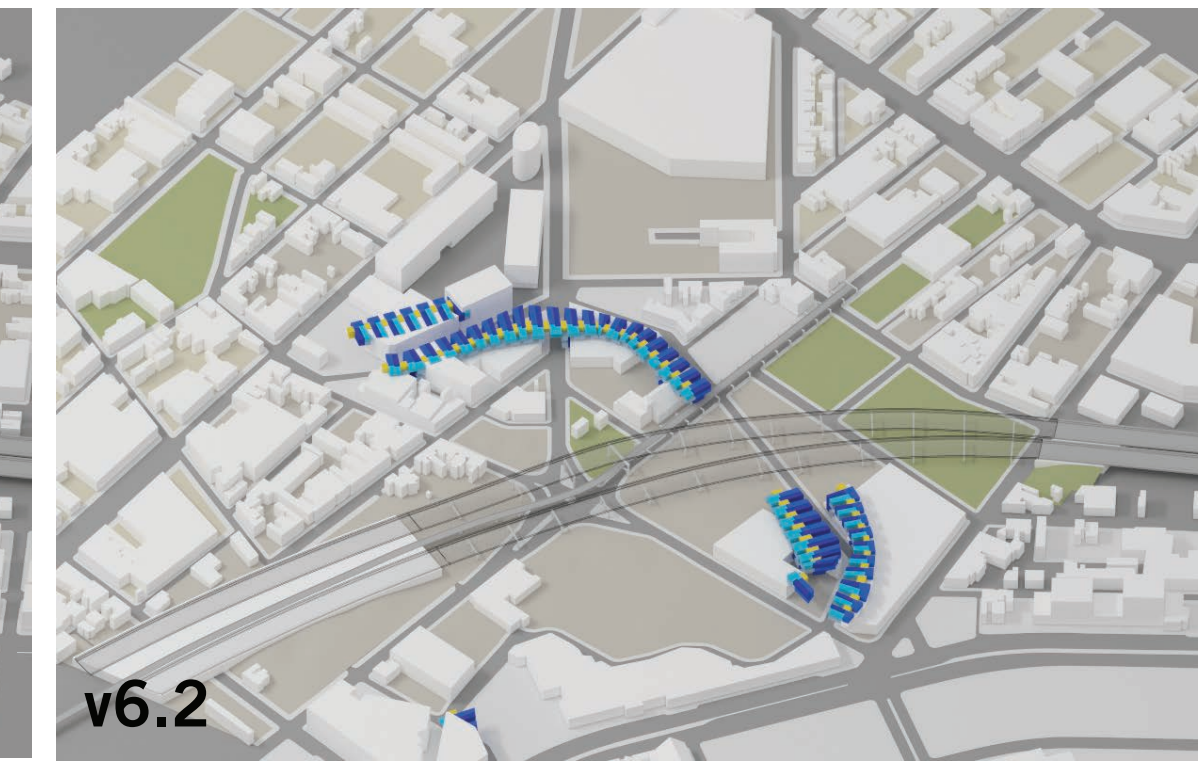
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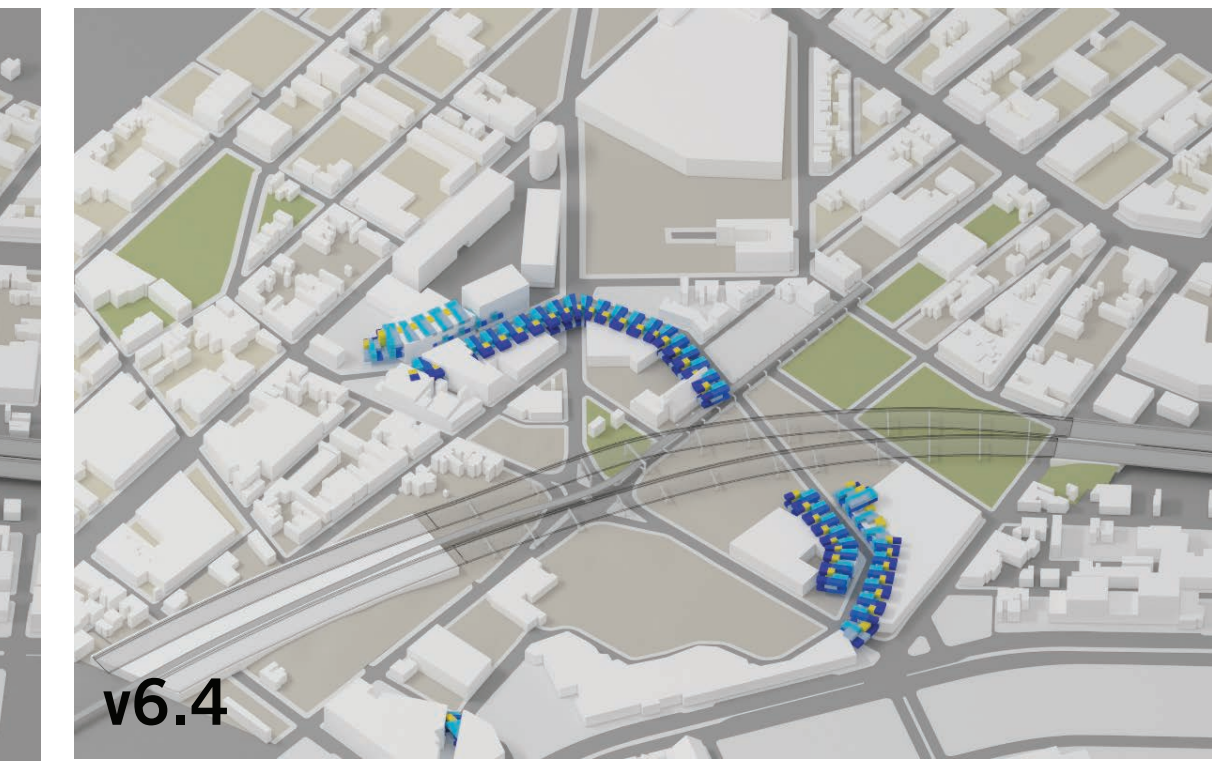
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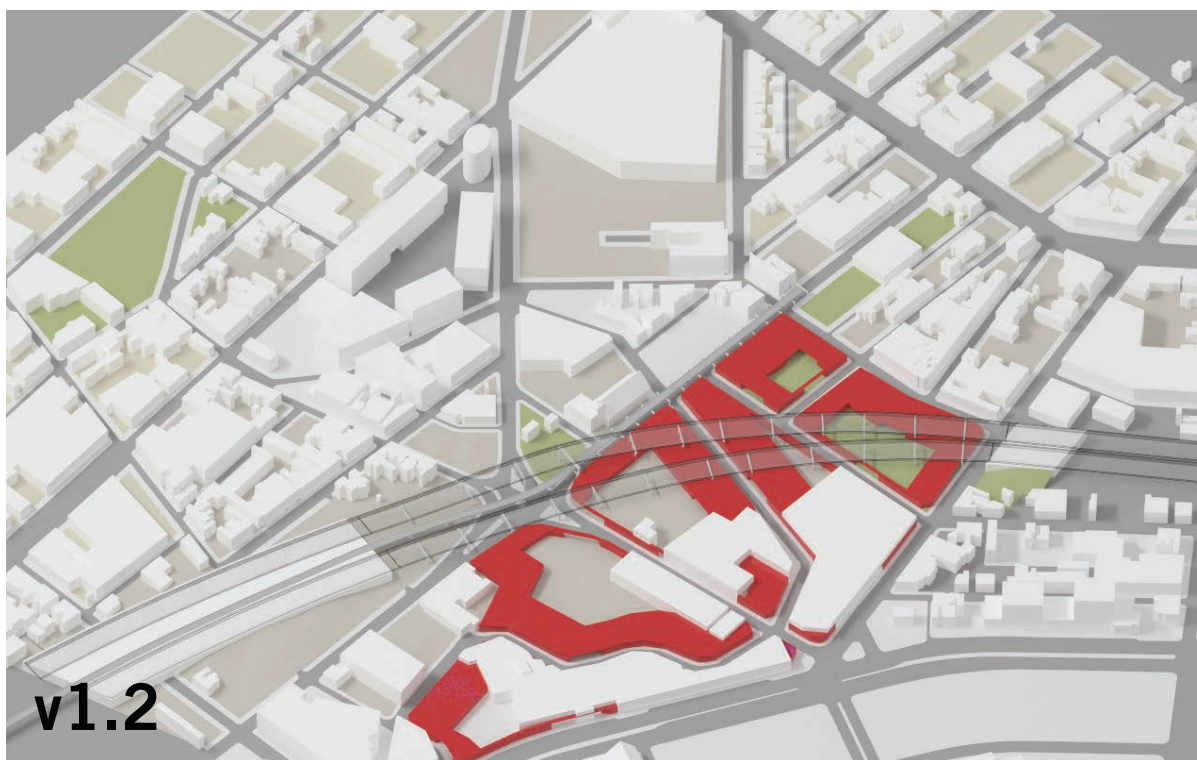
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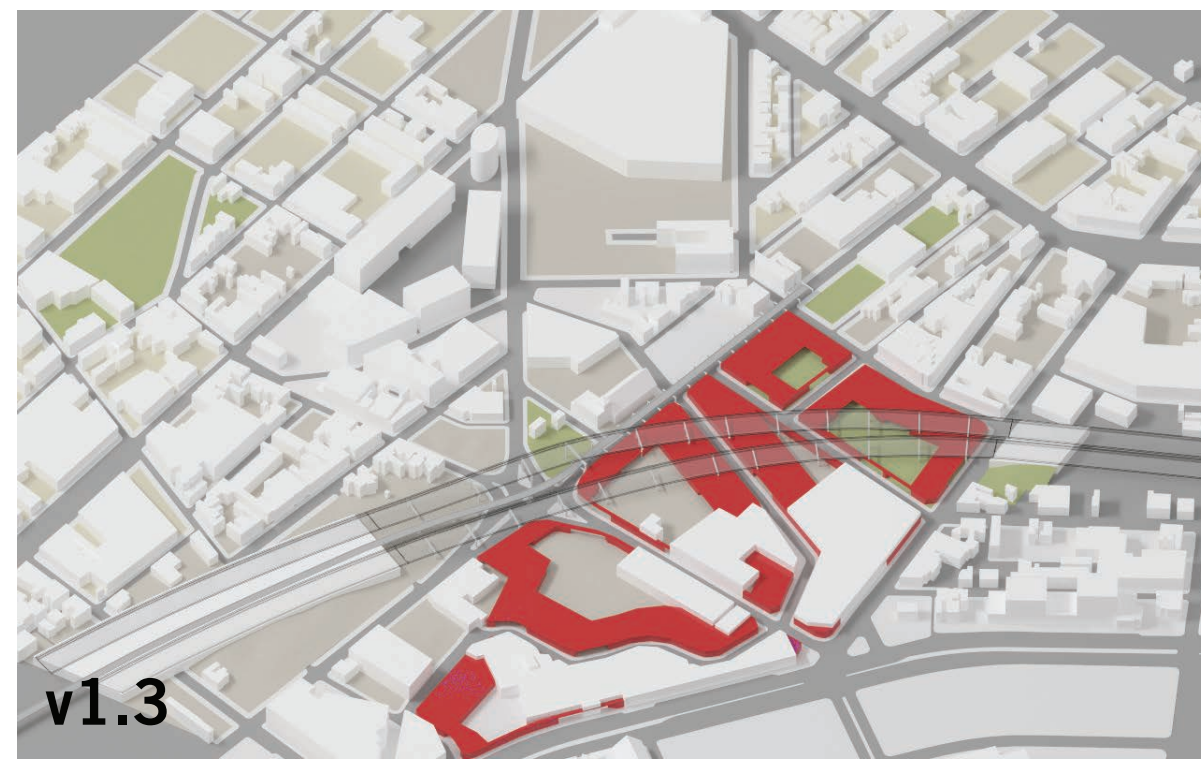
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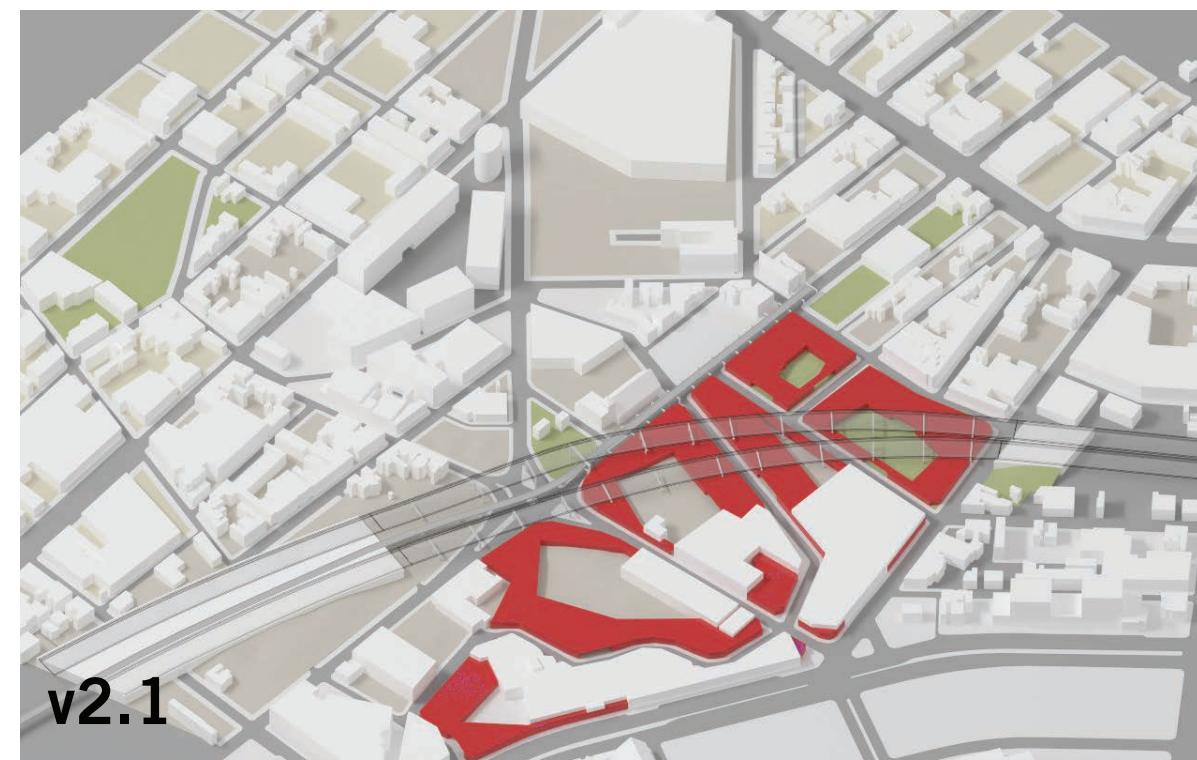
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Connections: 4 Behavior: Raw Shift: .85



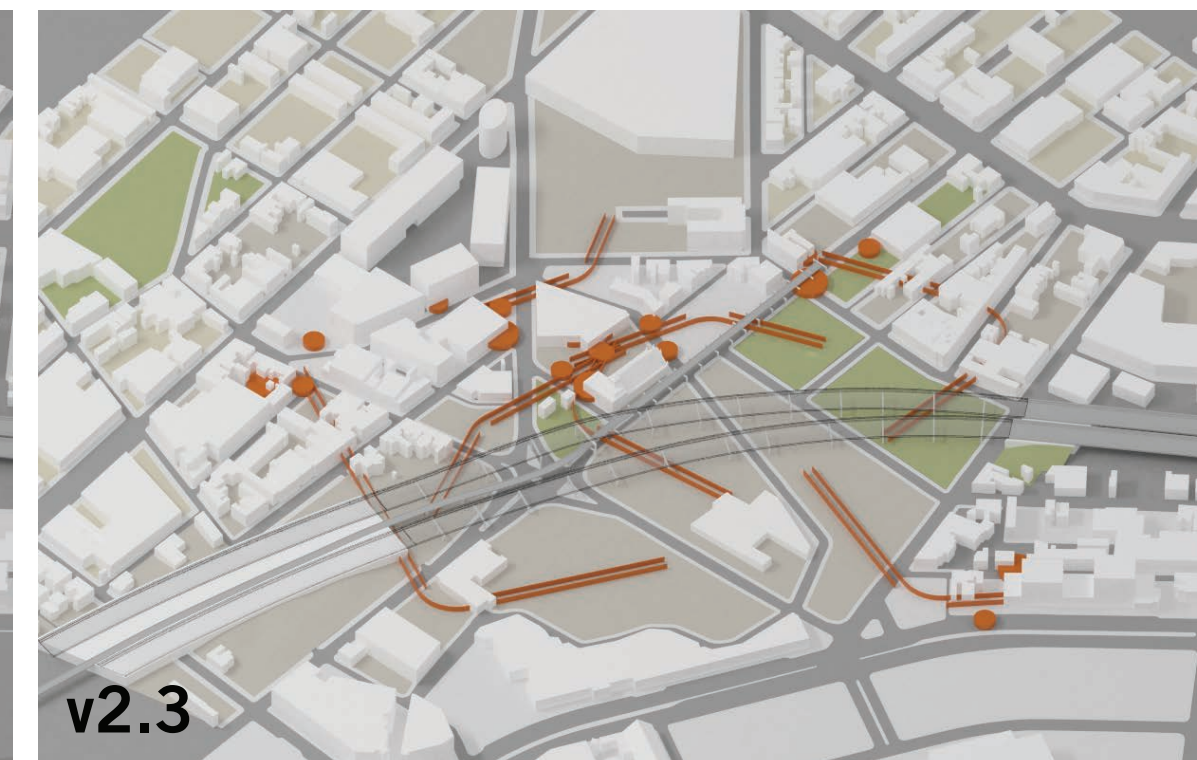
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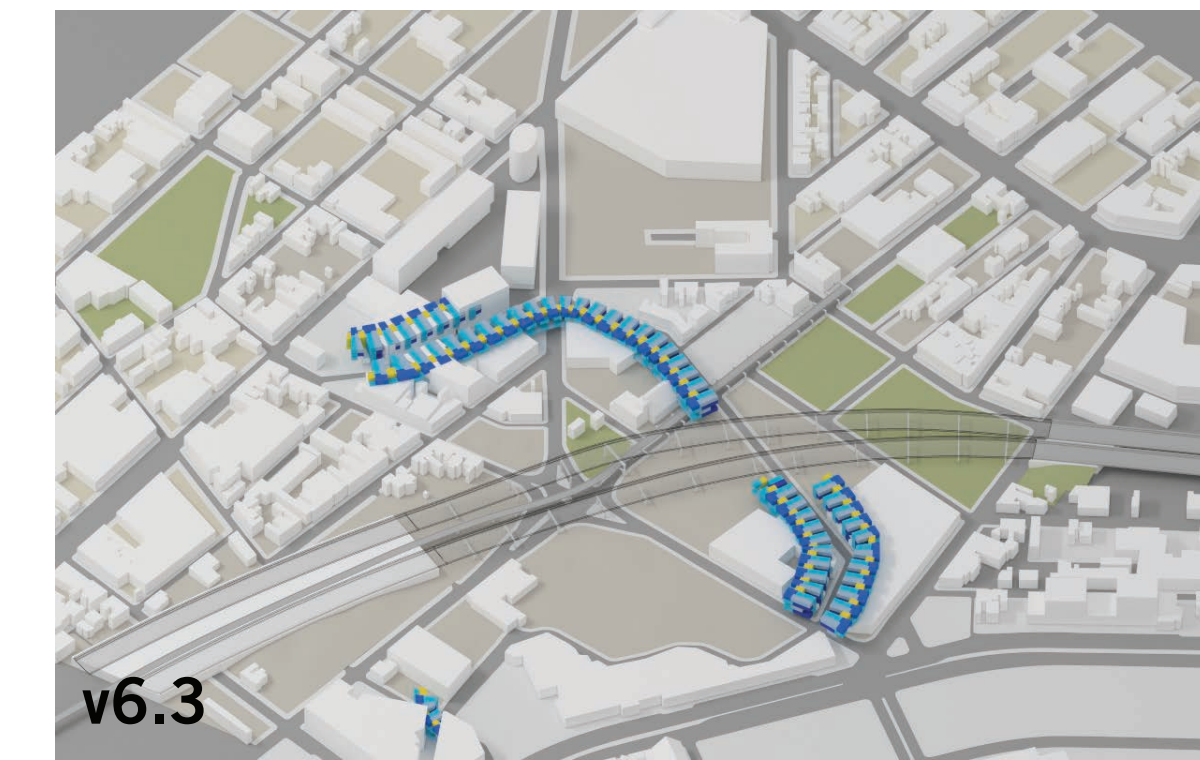
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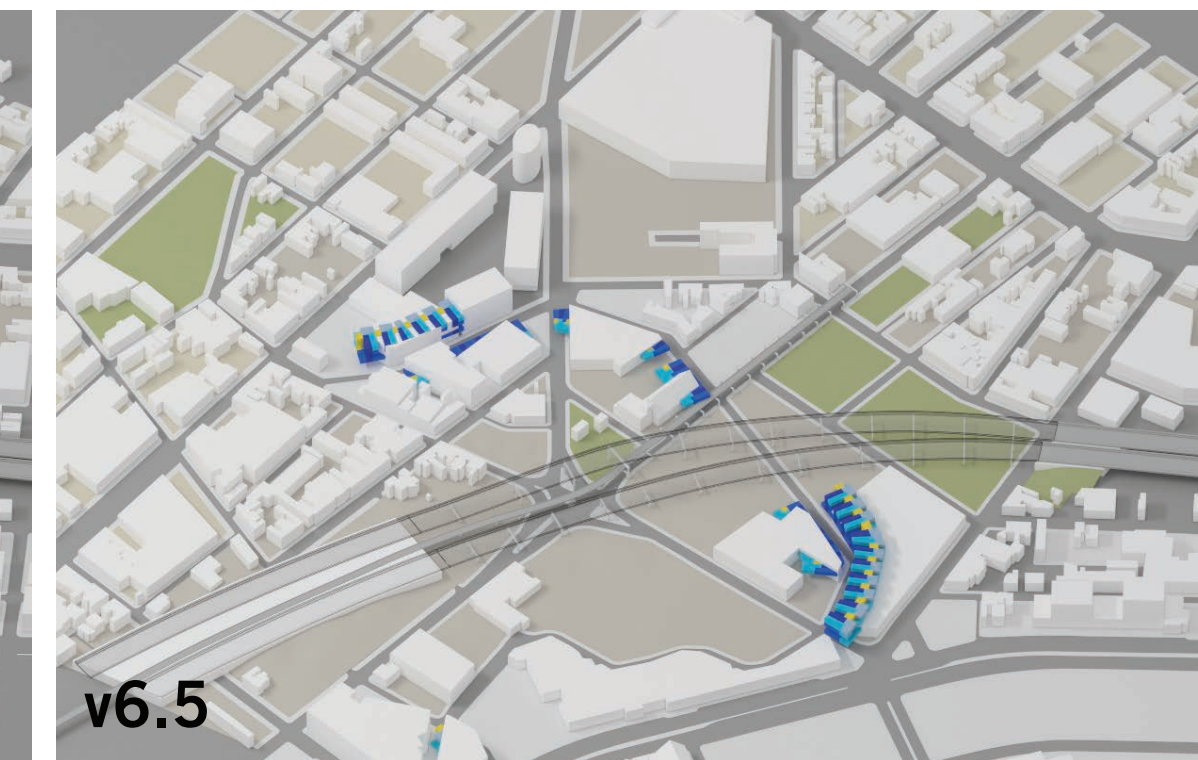
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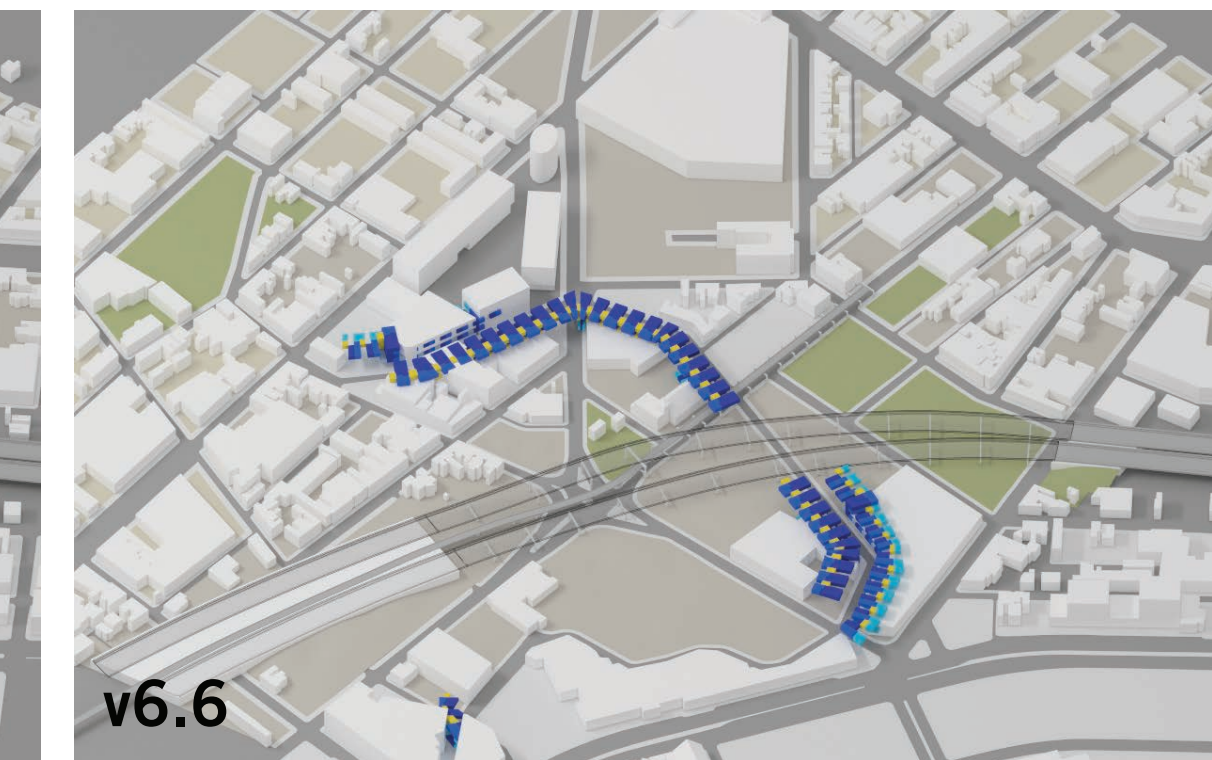
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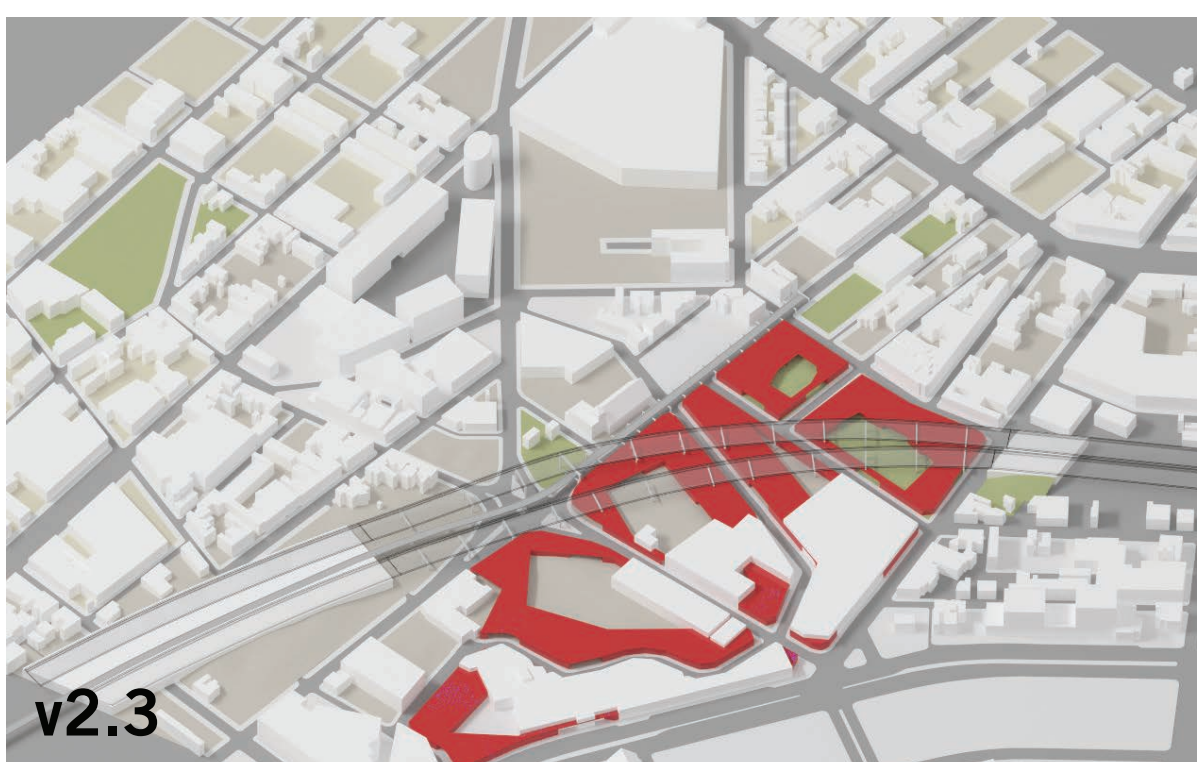
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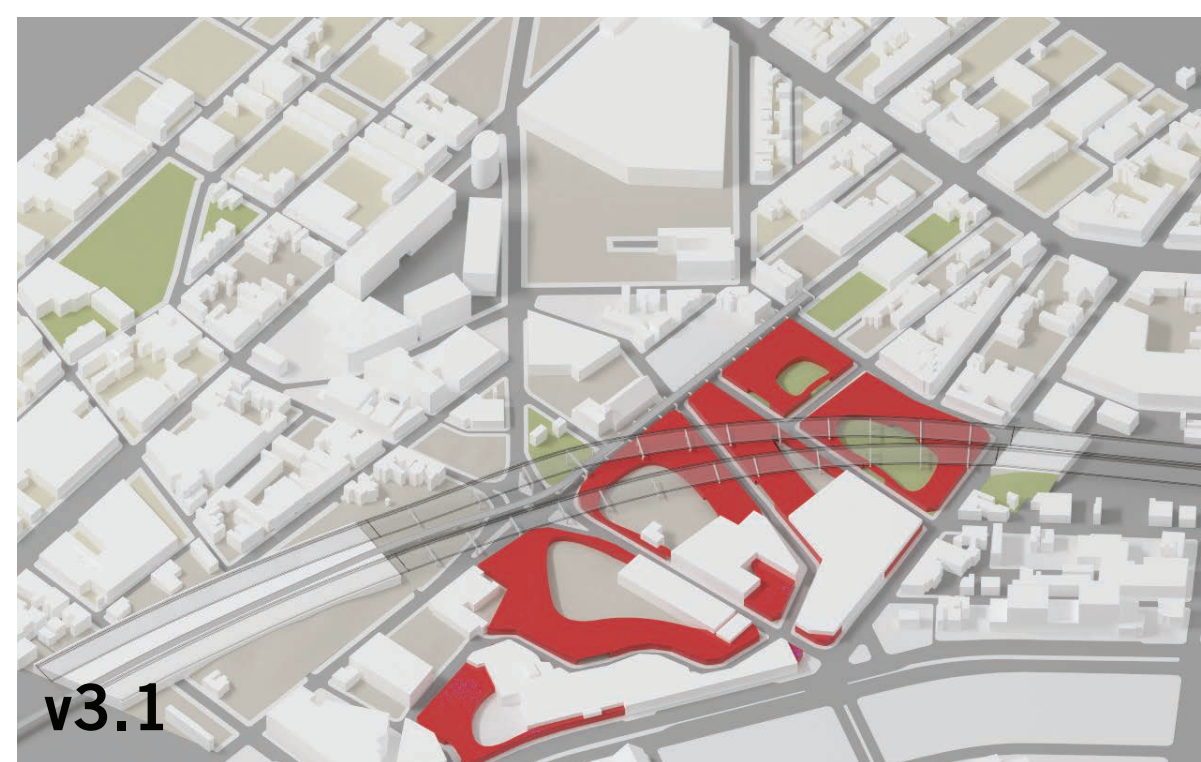
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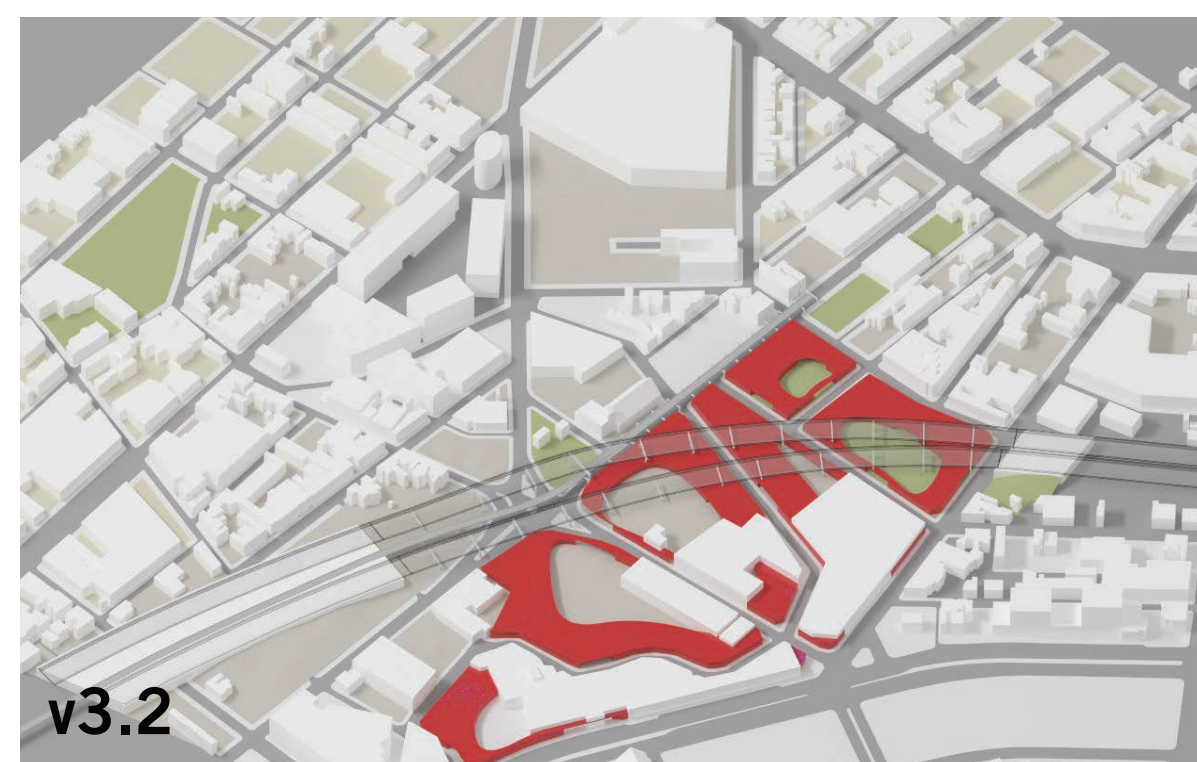
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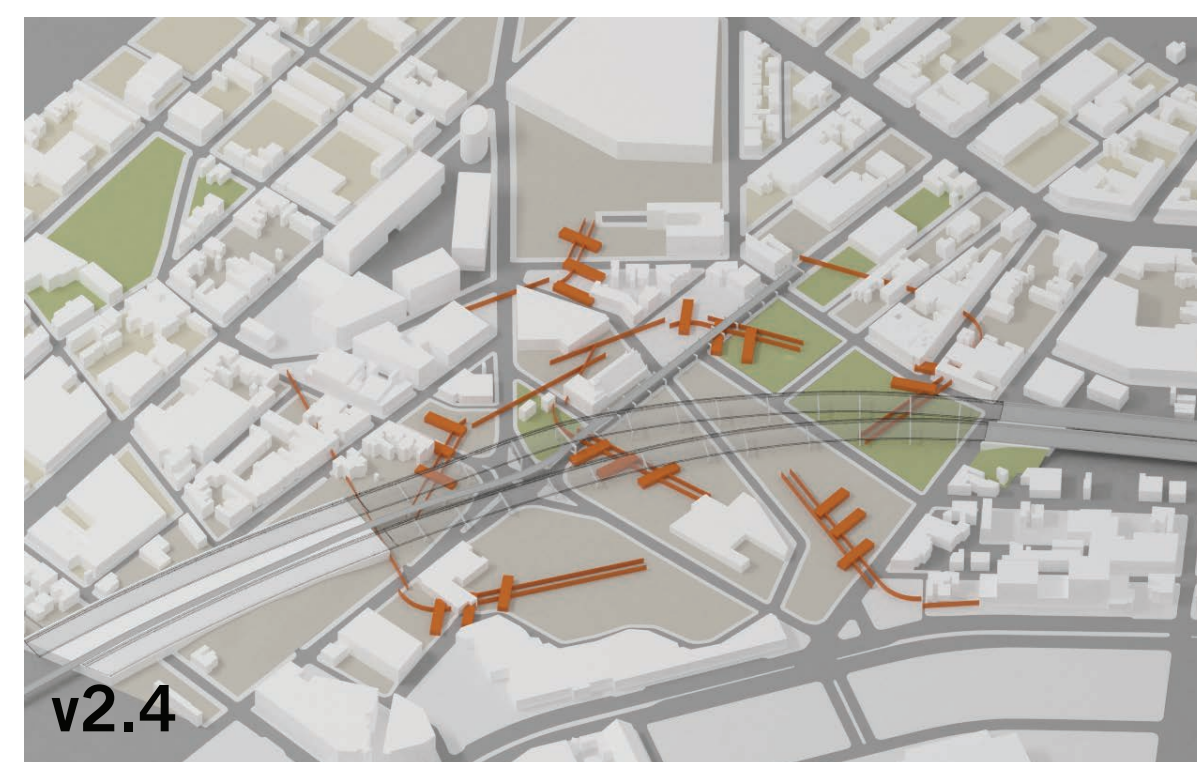
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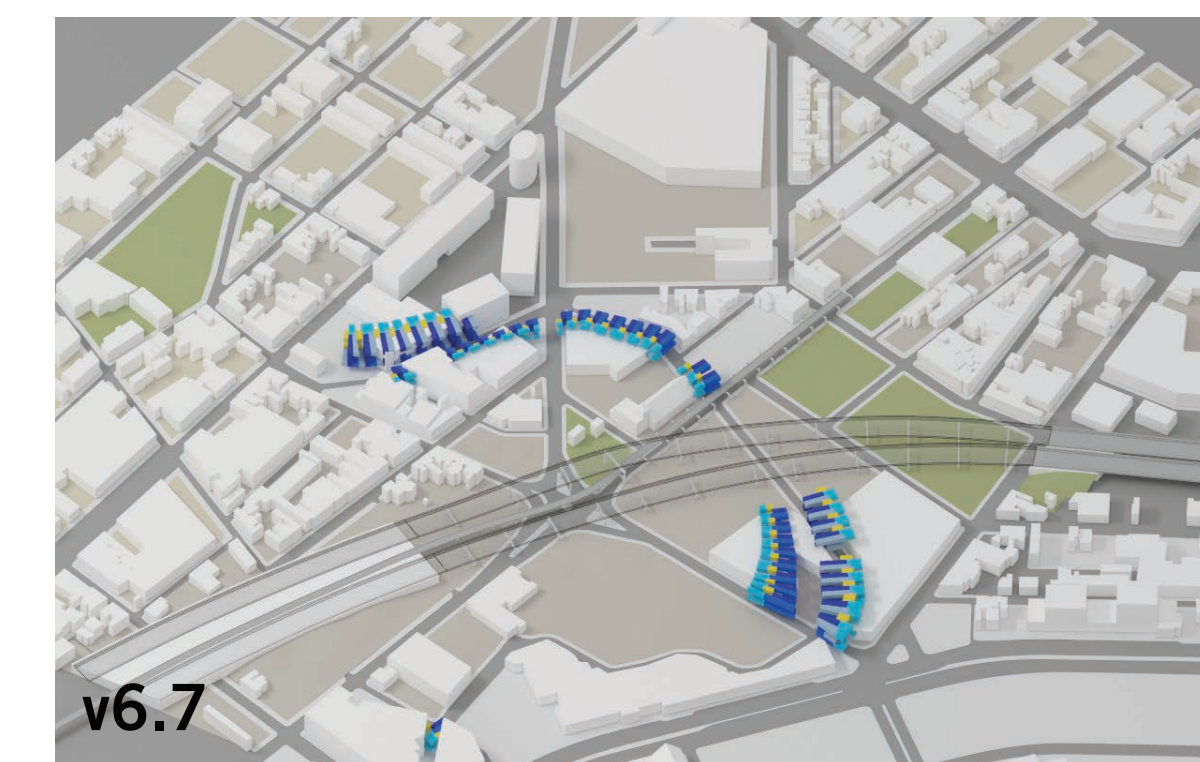
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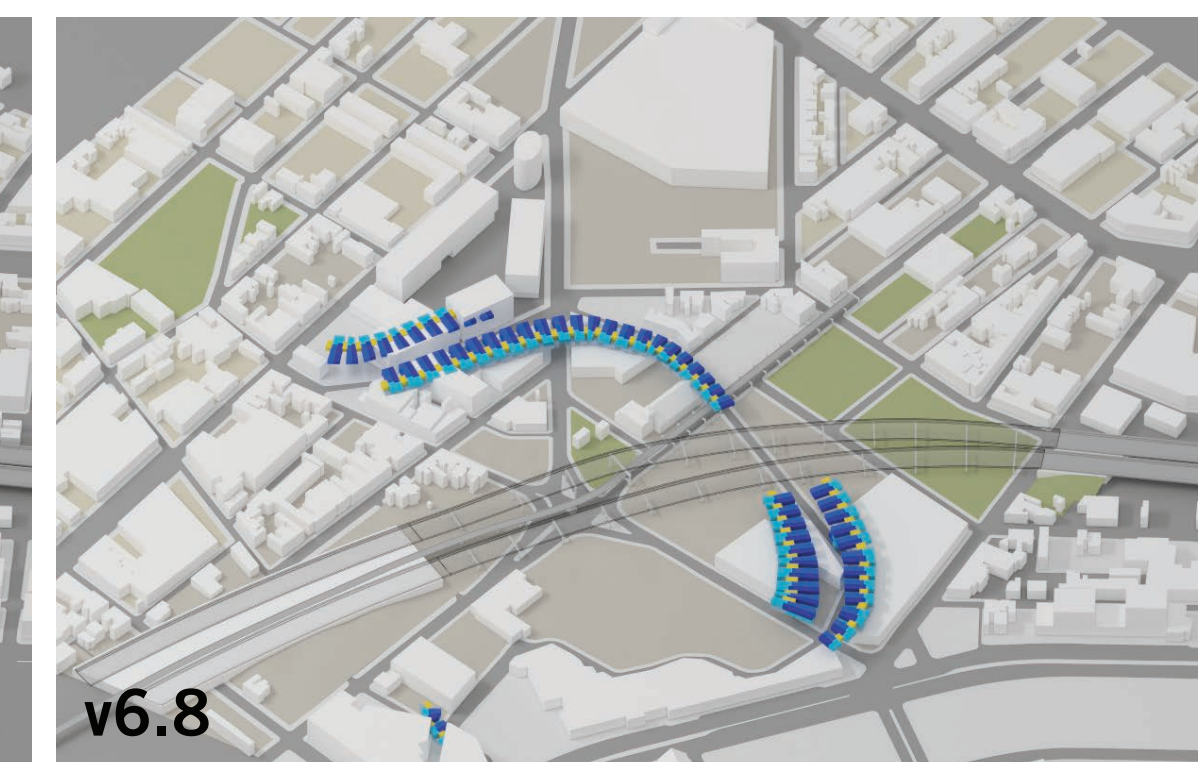
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First Neighbor: 1 Second Neighbor: 1



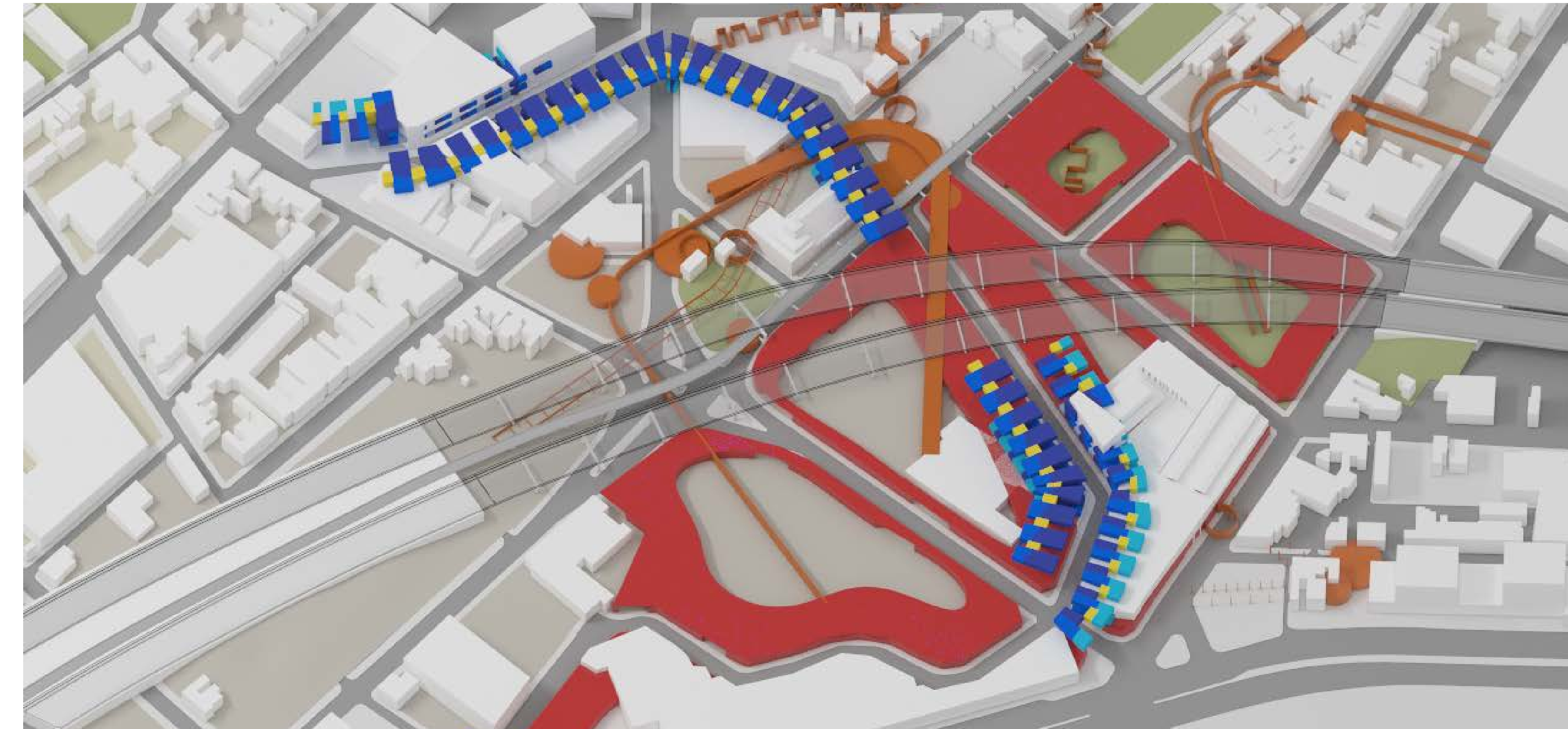
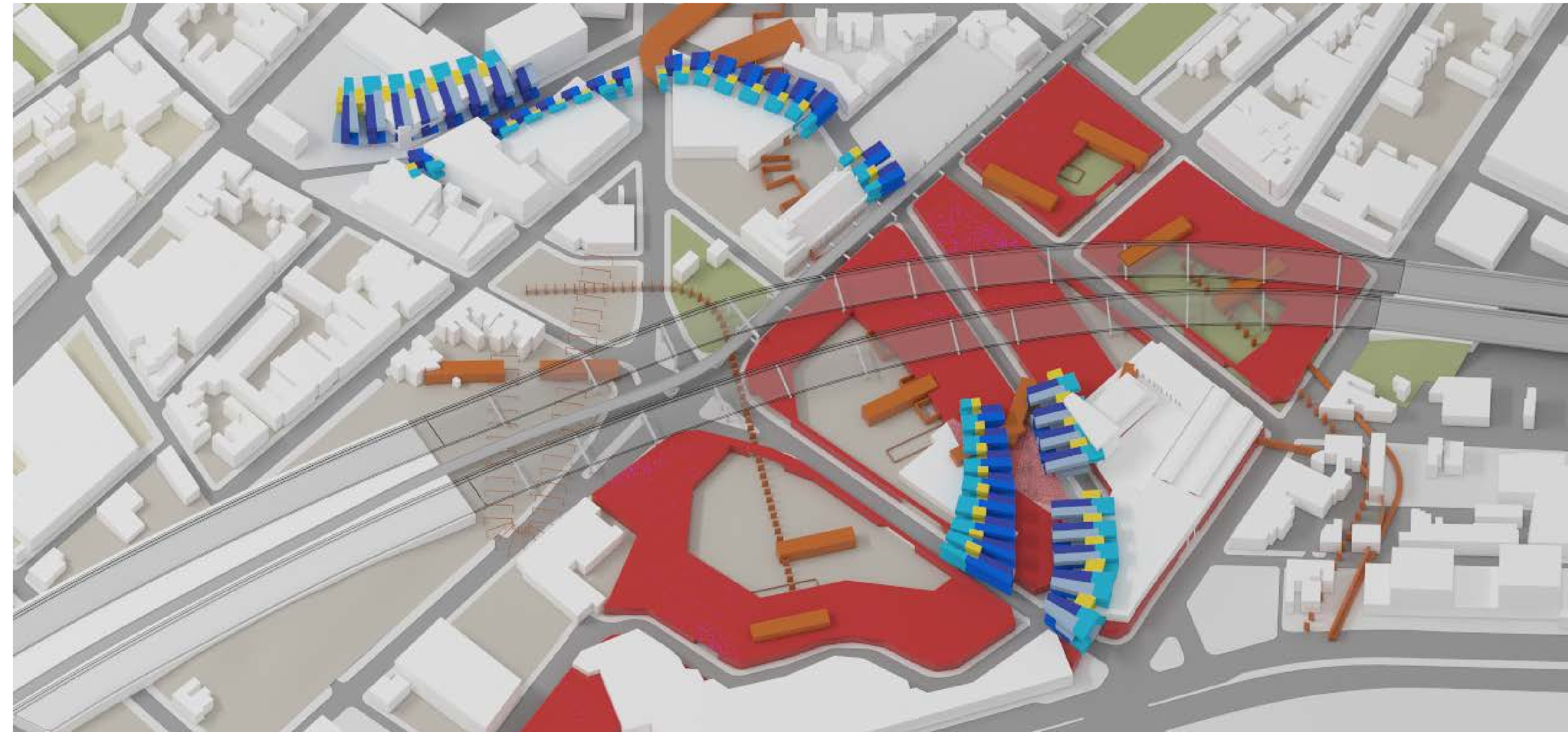
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**introduce variability**  
Behaviors are developed by embodying each autonomous archetype with variables. Each species has its own variables, intrinsic to the formal characteristics of the original urban form.

The variables only influence the form enough to produce a multitude of possibilities, each remaining true to its urban identity.

**site influence**  
A simultaneous city is selected to provide a site or sites for each species. These locations, influenced by the filtered nature of each map, sites the species in both the current city, the virtual, and the historical.

**formal influence**  
A second simultaneous city is feed into the process. The city is chosen based on its contrast to the first simultaneous city. The idea being, the juxtaposition of mapped data will likely produce unpredictable relationships.

**autonomous archetype**  
courtyard - urban wall - apartments

**output: species**

A matrix of urban forms are produced, each unique, the archetype comes to be defined by the multiplicity of its self-similar difference: iterations.

**situate the species**

The urban forms, now influenced by program, are sited based on a simultaneous city.

**influence the species**

A second simultaneous city is introduced to further the variability of each species, this time, based on local influence.

**output: species defined by archetype and behavior.**

**the species are collided.**

The three autonomously generated species are collided together. By playfully testing various combinations, unexpected programmatic relationships are created.

**feedback loop: program**

Do the forms support the offered program?  
Does it makes sense to use x species for y program?

Each programmatic group is tested for best fit. There is no script, the testing is based on restrictions and benefits of each program.

**feedback loop: site**

Does the site help re-stitch the neighborhoods?  
Does the site provide opportunity for cross-programming and functional interface?

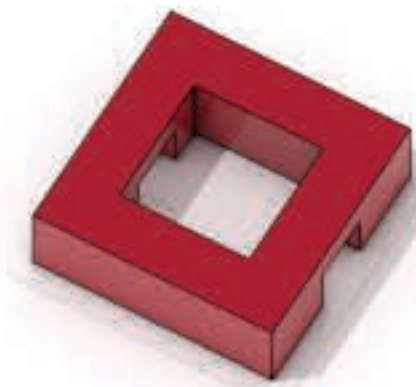
The selection of each simultaneous city aims to satisfy the re-connection of the two neighborhoods while generating productive localized possibility.

**feedback loop: errors**

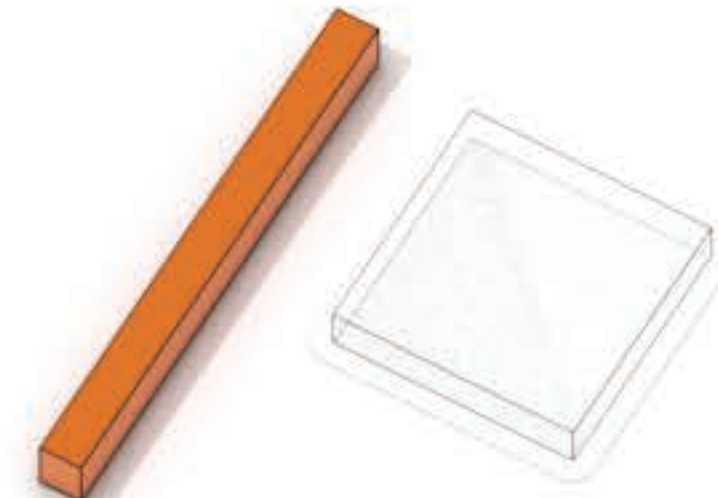
Are the forms acting in an unpredictable manner?  
Are they producing productive collisions?  
Are they buildable (within reason)?

Each output is checked to see if it contains errors which would make it worthless. This isn't to say it is unbuildable, rather that it doesn't function as well as its siblings.

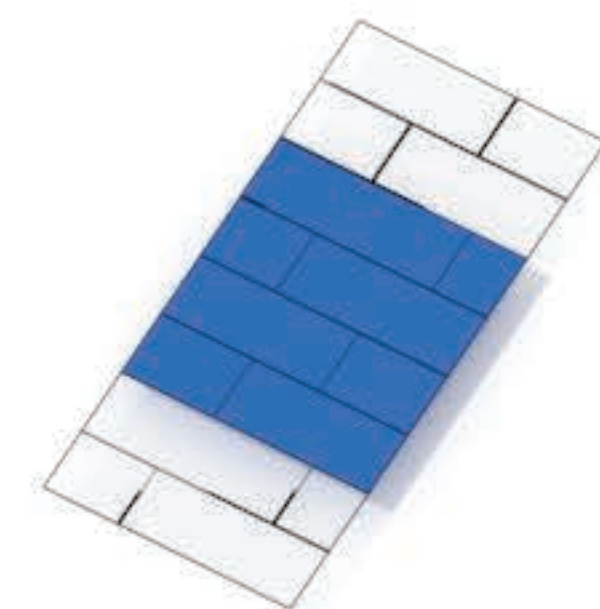
**species**



courtyard

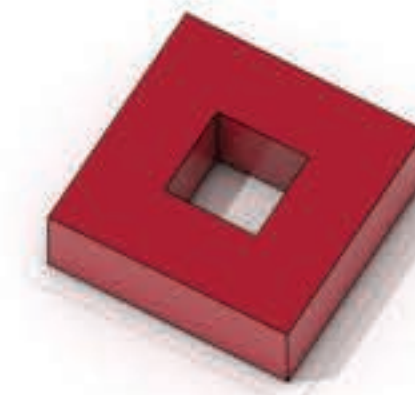


urban wall

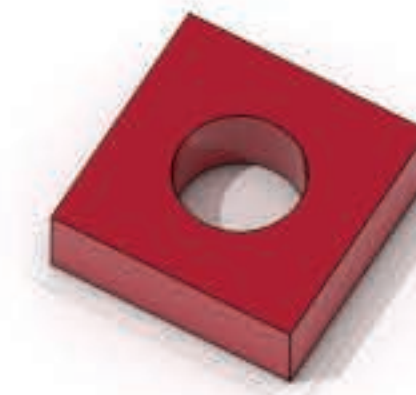


multi-story apartments

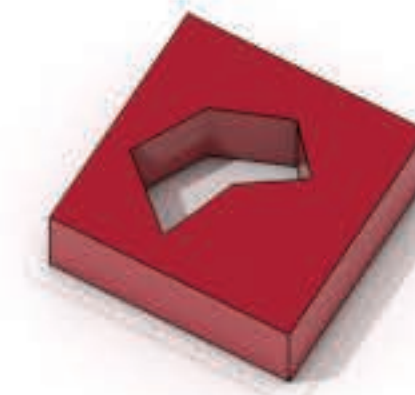
**figure**



typical



opposing

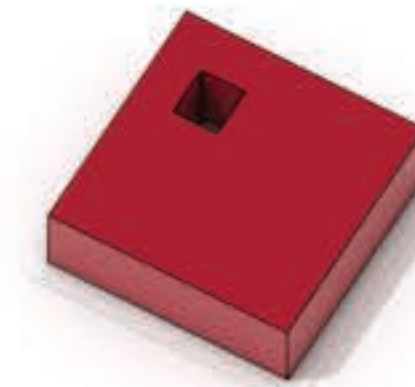


abstracted



independent

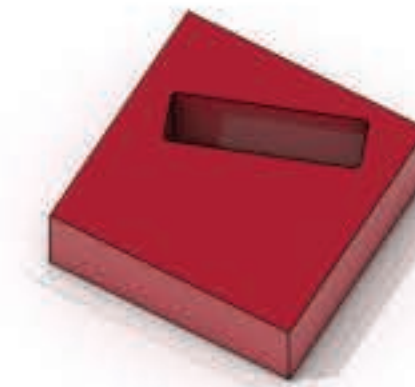
**placement**



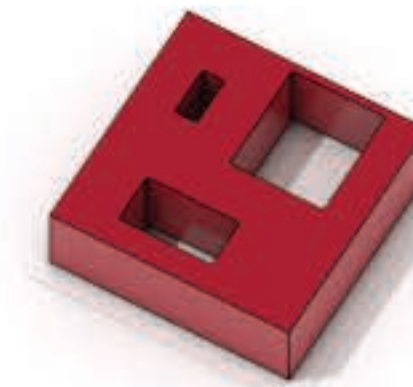
bashful



aggressive

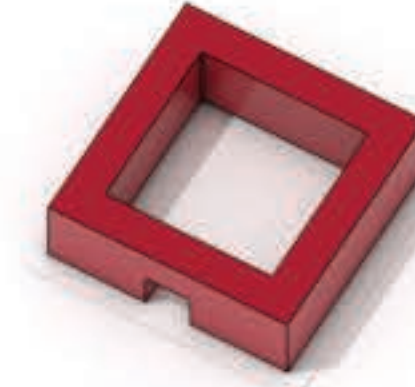


stubborn

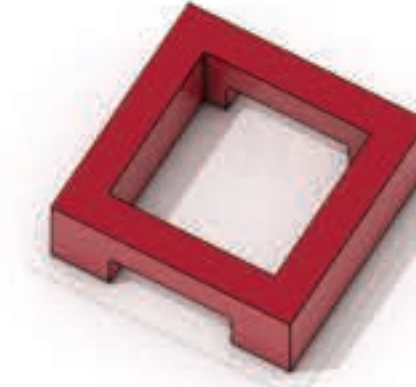


reproductive

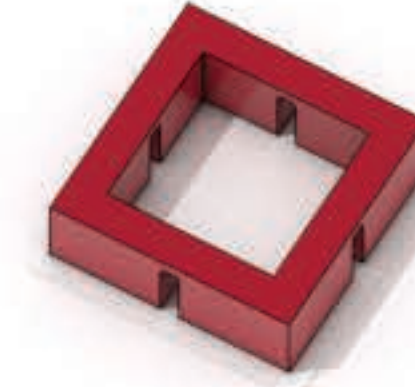
**street connections**



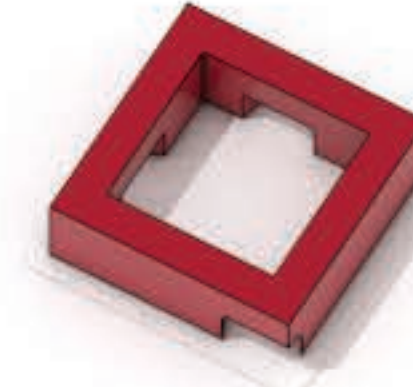
private



connective

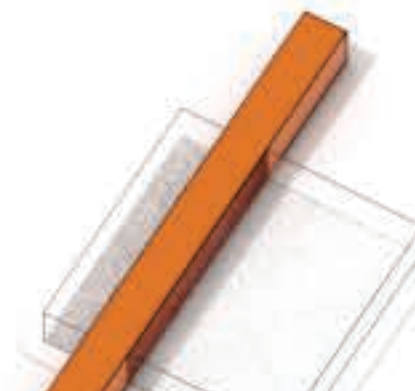


internally informed

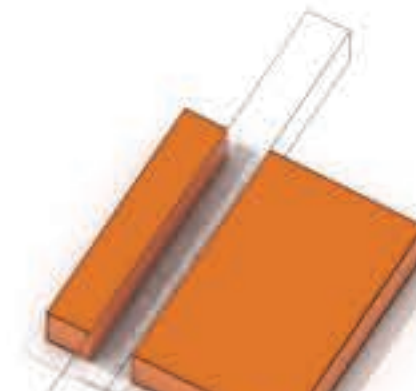


externally informed

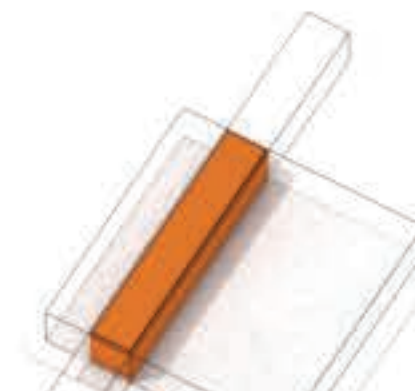
**solid / void**



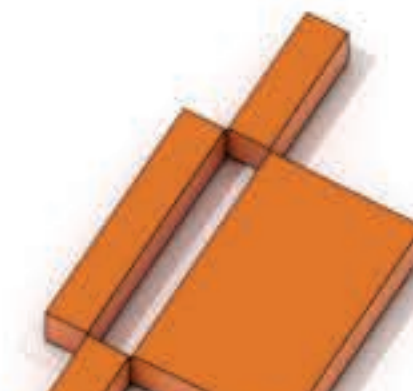
solid



void



intersection

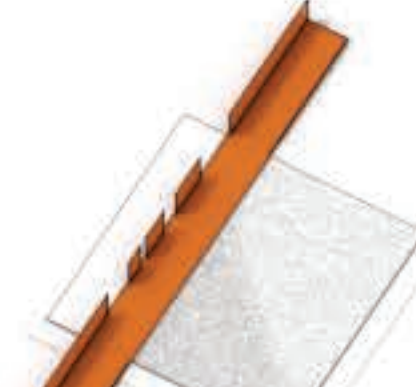


difference

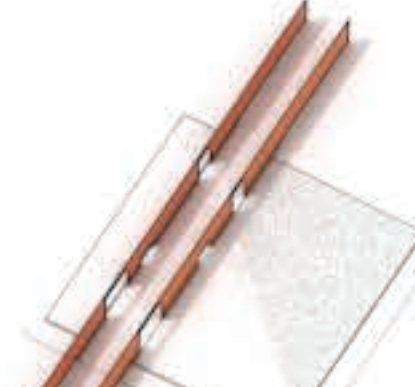
**tectonics**



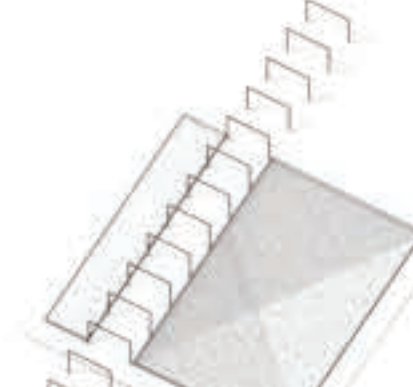
tube



broken wall

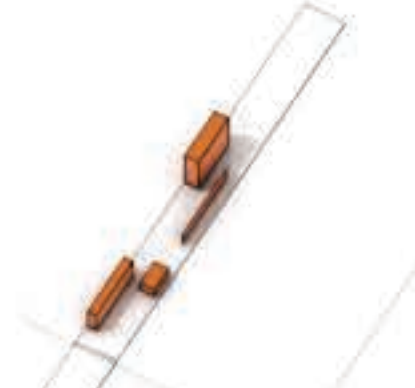


exterior corridor

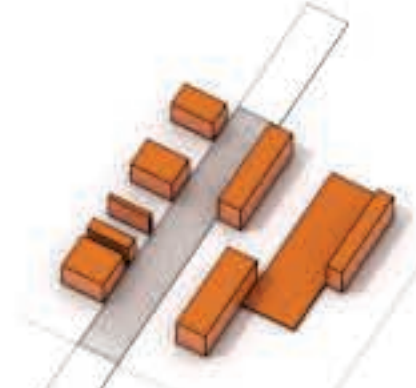


frame

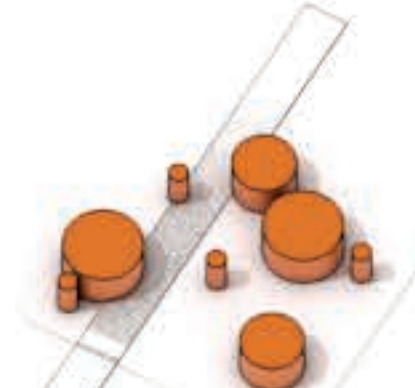
**programmatic figures**



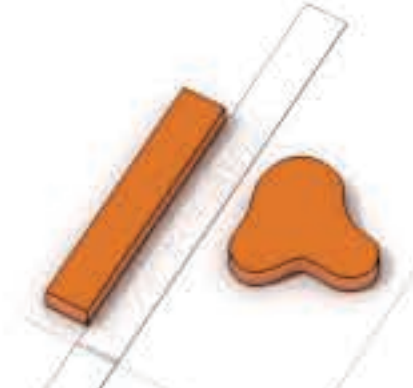
introverted



extroverted

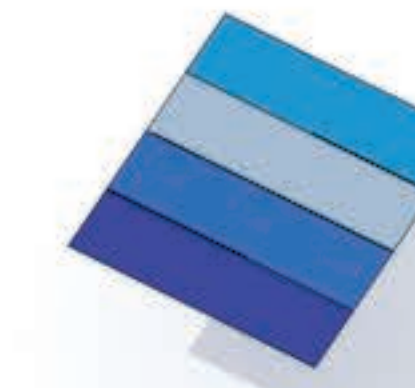


passive

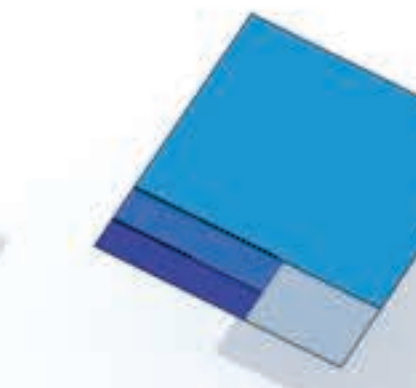


conservative

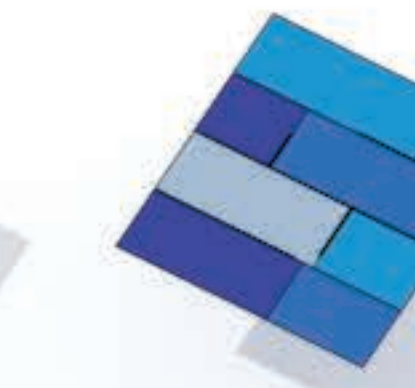
**division**



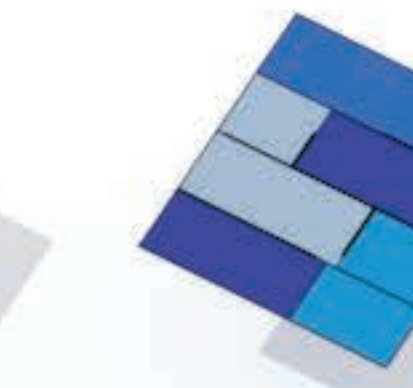
fair



bullied

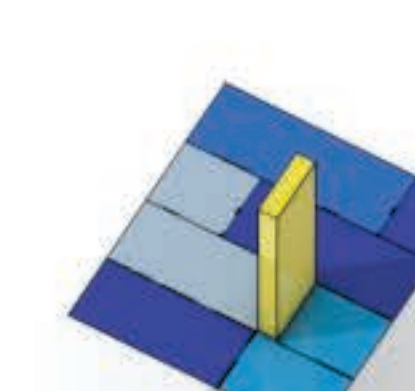


confused

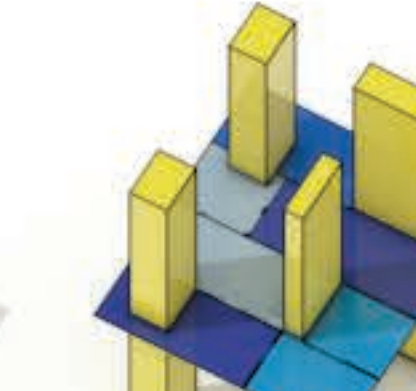


opportunistic

**vertical circulation**



confident



anxious

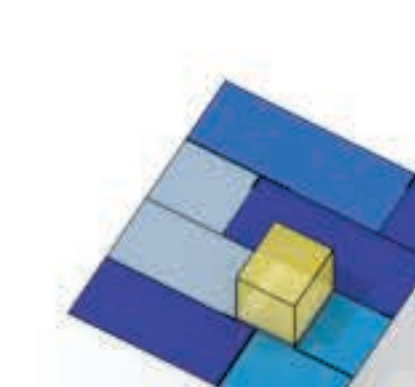


obsessive

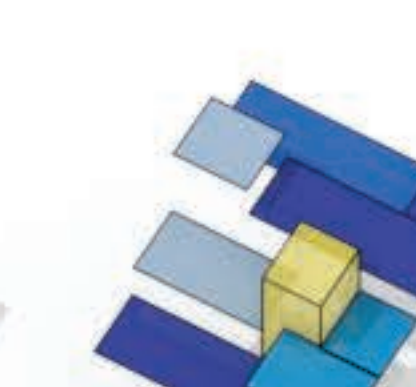


irrational

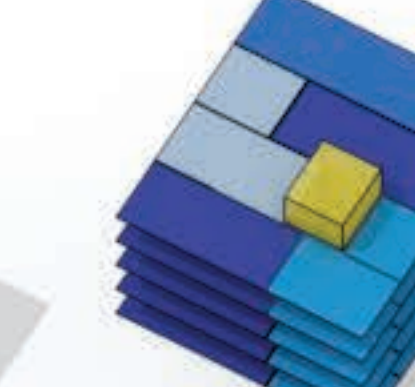
**floor manipulation**



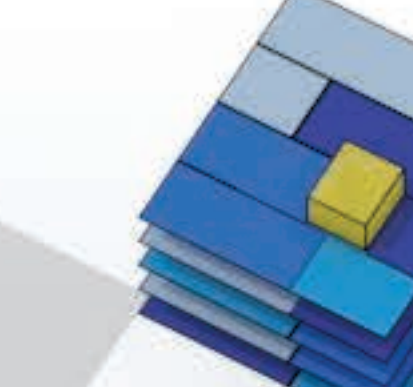
coplanar



displaced



cloned



shuffled



# simultaneous city

an investigation of context, reuse, and formal injection  
in post-industrial urban neighborhoods.

re-discovering the local: existing and extinct.

robert george little iii

professor ted brown  
professor brendan moran

syracuse university  
school of architecture



# simultaneous city

## 08 framework

the theory - an analytical look at the writings of OM Ungers and Bernard Tschumi.

## 18 existing + extinct

the site (broadly) - an introduction to northern philadelphia's past through the lens of what was once active and what remains; specifically interested in fishtown and northern liberties.

## 42 mapping as investigation

methodology - using mapping as a means of discovering the existing and the critical. locating the event.



robert george little iii

professor ted brown  
professor brendan moran

syracuse university  
school of architecture

## 64 productive residents

a detailed description of program and use. a live/work facility for young artists, designers, and a brewing community.

## 68 tied together

understanding networks as a productive means of reconnecting northern liberties with fishtown through distributing program as nodes.

## 80 generating the new

injecting the new, for now.



---

## Abstract

“The American city has become an urban model from times gone by.”

Like many of these cities, Philadelphia’s urban fabric embodies the residual memory of its pasts. Northern Liberties and Fishtown and Northern Liberties have a long and dynamic past, some of which is still visible today. The current situation in which we find these neighborhoods emerged, as a result of drastic changes in economics, infrastructure, and industry, is now residual of what was once active. Abandoned factories and warehouses from the early 1900’s, vacant breweries, various types of three to five story row-homes, and blank lots make the landscape. Originally one neighborhood, known as Kensington, Northern Liberties and Fishtown split throughout the last fifty years due to these urban ruptures. The extinct shapes the urban fabric of the city: allies too narrow for cars, the eight sided parcels, trolley tracks running down the middle of the roads, and scattered blank lots, become fruitful sites for the injection of programmatic nodes. By stringing these nodes into an urban network, defined by the existing and the extinct, these two neighborhoods can be re-stitched.

We must reconsider our understanding of the “city” as a singular built environment. Informed by urban memory, the city should be understood as a multiplicity of virtual or parametric urbanities existing together. These memories are the accumulation of alterations to the urban fabric: shifting streets, the dramatic separation of neighborhoods due to infrastructure, and the changes in economics reflected in vacant lots and abandoned buildings. The relationship between these memories and the built environment is never constant or concrete; becoming a mode of thought for investigation. By de-laminating the current city, through a rigorous, site-specific set of filtered mappings, the existence of multiple “Simultaneous Cities” becomes apparent. One can understand this concept as Koolhaas describes a similar understanding of cities suggesting the presence of “a kind of depth of memory.”

---

OM Ungers investigates the formal artifacts of urban change in his essay “Collective Memory. The Infinite Catalogue of Urban Forms.” Ungers discusses Hadrian’s Villa as a kind of pure conjunction of urban memory. He describes the villa as a collection of places, each relating to a specific moment in the past. “A recollection of places: that was Hadrian’s concept of the city; each place with its own character and identity competing with the place next to it, contradicting but also mutually enriching.” He describes the relationship of “places” in Hadrian’s Villa as both contradictory and “mutually enriching.” This relationship of different forms isn’t possible without the event: the formal moment, regardless of time, when the two differences collide. The interest isn’t in the buildings themselves, rather in the collision.

The description of something happening, often of significance, can be understood by the word ‘event.’ I am not interested in the notion of a large gathering with cocktails and food on toothpicks; instead the kind of event that shapes the city. Since the beginning of man’s conscious creation of the built environment, there has been a combative relationship between the human and physical world. “There is no architecture without action, no architecture without events, no architecture without program. By extension, there is no architecture without violence.” Bernard Tschumi discusses notions of event in his essay “Violence of Architecture.” He describes two distinct orders, the order of architecture, defined by rigorous geometry and ideal spaces, and the order of the human, which is loosely defined by a field. By taking a hierarchical position on an order, it can be forcibly intruded on another. The reaction, human bumping into walls or corridors too narrow for large crowds, becomes the event of violence. Simultaneous Cities exists independently of each other but inhabit the same physical world. At the moments when two or more of these conceptually independent cities collide, a point, building, block, or park become the resulting site of event.

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Fig. 01



Fig. 02

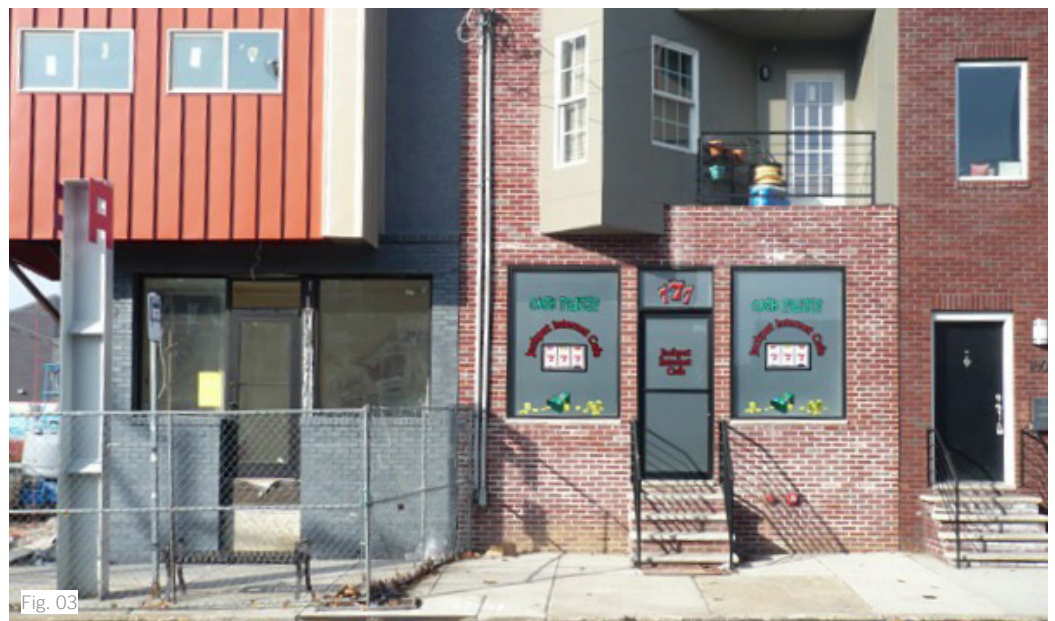


Fig. 03

Fig. 01. Abandoned Brewery on the corner of 3rd and Poplar Streets. One of many.

Fig. 02. New multi-family housing in Northern Liberties. Interested in the contrasting formal relationship between the new and old.

Fig. 03. Collision of Program: Multi-family housing, Corner Store, Online Gambling Cage, Single-family housing. (counter-clockwise)



In a conversation between Emperor Kublai Khan and the Venetian explorer Marco Polo, in-which Polo confusingly tries to describe his travels to Khan. He describes traveling from city to city through an understanding of his past.

The basic premise: arriving at a new place and understanding the journey as a collection of pasts, both the pasts of travelers and the newly encountered citizens. Polo retrospectively questions his choices along his travels, often wondering if altering one would have changed his current position in the present, while also altering his past and the past of others he may have experienced. Interesting, and strikingly relevant, is the description of the cities Polo traveled to.<sup>1</sup>

**“I have also thought of a model city from which I deduce all contradictions, exclusions. If such a city is the most important, I will increase the probability that the city really exists. So I have chosen several directions I proceed, I will arrive at one of the cities which**

**Marco Polo emphasizes the notion of multiple cities existing in one physical reality, combined and revealed through the removal of information: the filtering of certain pasts and currents.**

1. OM UNGERS. “Architecture of the Collective Memory. The Infinite Catalogue of Urban Forms” in *Architectural Positions*

2. MARCO POLO. “Architecture of the Collective Memory. The infinite Catalogue of Urban Forms”




All the others. It is a city made only of exceptions, incongruities, improbable, by reducing the number of abnormal elements, we are only to subtract exceptions from my model, and in whatever form, always as an exception, exists.”<sup>2</sup>



# framework

Collecting Memory  
The Violence of the Event





Our anxiety - about the past, about memory  
- is in direct proportion to our success in  
destroying it.<sup>3</sup>

rem koolhaas

3. REM KOOLHAAS. "In Search of Authenticity" in  
Endless City.



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## Collecting Memory

OM Ungers investigates the formal artifacts of urban change in his essay “Collective Memory. The Infinite Catalogue of Urban Forms.”

Ungers discusses Hadrian’s Villa as a kind of pure conjunction of urban memory. He describes the villa as a collection of places, each relating to a specific moment in the past. “A recollection of places: that was Hadrian’s concept of the city; each place with its own character and identity competing with the place next to it, contradicting but also mutually enriching.”<sup>4</sup> Of most relevance, the second half of this statement becomes the conceptual base for his argument: each place is formally characterized by an identity. Further, the emphasis of the competition between them becomes critical to the contextual relationship found in Northern Liberties and Fishtown: one made up of collision and difference.

Ungers describes the relationship of “places” in Hadrian’s Villa as both contradictory and “mutually enriching.”<sup>5</sup> This relationship of different forms isn’t possible without the event: the formal moment, regardless of time, when the two differences collide. “The villa relates to events

of the past it acts as a model for the future – not as a purist statement or a homogeneous system – but as a place filled with memories of the collective.” Ungers continues, “...the villa represents a model of formations and transformations of thoughts, facts, objects or conditions as they present themselves in a continuum of time.”<sup>6</sup>

The interest isn’t in the buildings themselves, rather in the collision. The individual artifacts alone don’t participate in a conversation about memory. This isn’t to say they don’t contain a sense of character or past, however, when two contrasting, both in lifespan and physical form are smashed, a new form is created out of this eruption. The villa isn’t presented as a museum of various times throughout Roman history, rather as the formal manifestations of an interest in event, events found throughout memory.

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4. OM UNGERS. “Architecture of the Collective Memory. The Infinite Catalogue of Urban Forms” in *Architectural Positions*. 265.

5. UNGERS. 266.

6. UNGERS. 267.



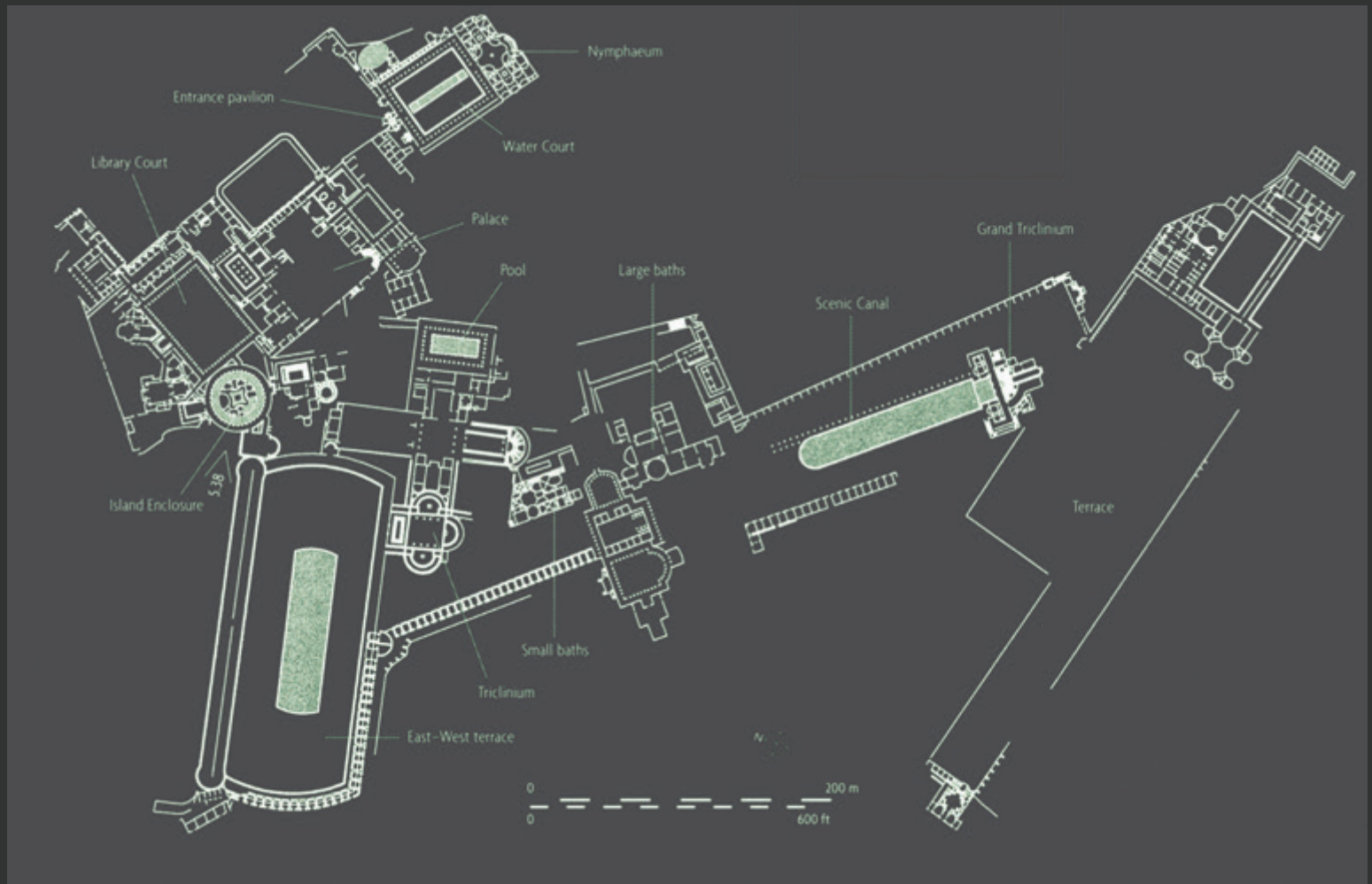


Fig. 04

Fig. 04. Plan of Hadrian's Villa, described by Ungers as collection of memories; however, more relevant and outside of Unger's discussion, the arrangement and collision of programmatic formal typologies.



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## The Violence of the Event.

The scientific community has always been baffled by the creation of the universe. Until the early 2000's, there were basically two camps: world created in seven days vs. the big bang. While these two arguments are equally valid as they are irrelevant to daily life, they share a concrete assumption of space and time: space exists in three dimensions while time exists in one. As computation and advanced mathematics, calculation far beyond my mental capacity, developed over the last fifteen years, physicists have begun to question the existence of only three dimensions. String Theory, as it has become known, suggests the existence of any number of dimensions each independent of each other but existing together. As scientists describe the theory, each dimension can be thought of as a parallel plane in space. Each dimension, remaining independent, has a natural vibration, as if each dimension is an impossibly thin sheet of water. At the points when two dimensions accidentally collide due to their own vibration, a point is defined in space. For scientists, this point is the "big bang:" the *event*.

The description of something happening, often of significance, can be understood by the word 'event.' I am not interested in the notion of a large gathering with cocktails and food on toothpicks; instead the kind of **event that shapes the city**. Since the beginning of man's conscious creation of the built environment, there has been a combative relationship between the human and physical world.

---

My interest in this theory has nothing to do with our existence on planet earth, nor our creation in the known universe; rather it rests in the diagram of parallel dimensions existing in a singular space. The idea of Simultaneous Cities can be understood in a similar condition. Each exists independently of each other but inhabits the same physical world. At the moments when two or more of these conceptually independent cities collide, a point, building, block, or park become the resulting site of event. **So the question becomes, what and where do these events occur, and how can they become productive?**

"There is no architecture without action, no architecture without events, no architecture without program. By extension, there is no architecture without violence."<sup>7</sup>

Tschumi discusses the relationship of the user and functional space. He argues there are distinct orders intrinsic to human-beings and architectural spaces that are in no way related. It is only through the "event" of the "intrusion of a human body into a given space," that it [the space] becomes architectural. He suggests that "any reduction of architecture to its spaces at the expense of its events is as simplistic as the reduction of architecture to its facades."<sup>8</sup> What Tschumi is suggesting presents an argument for a complexity of architecture; one that he feels is achieved by the "violent" collision of two distinct orders.

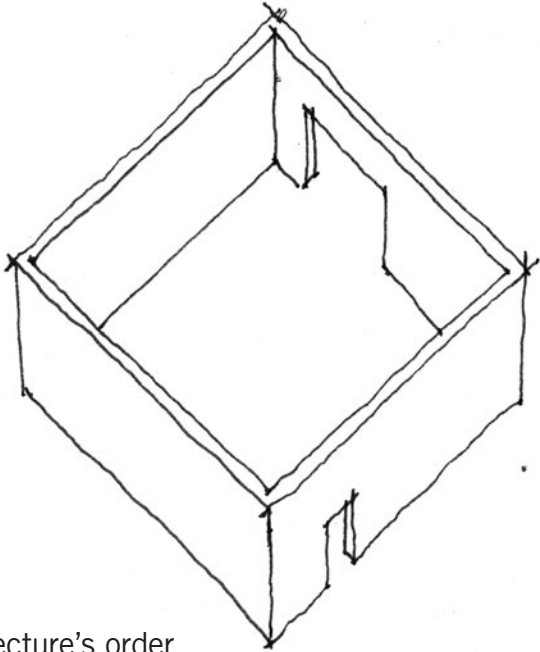
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7. BERNARD TSCHUMI. "Violence of Architecture" in *Architectural Positions*. 341

8. TSCHUMI. 341.

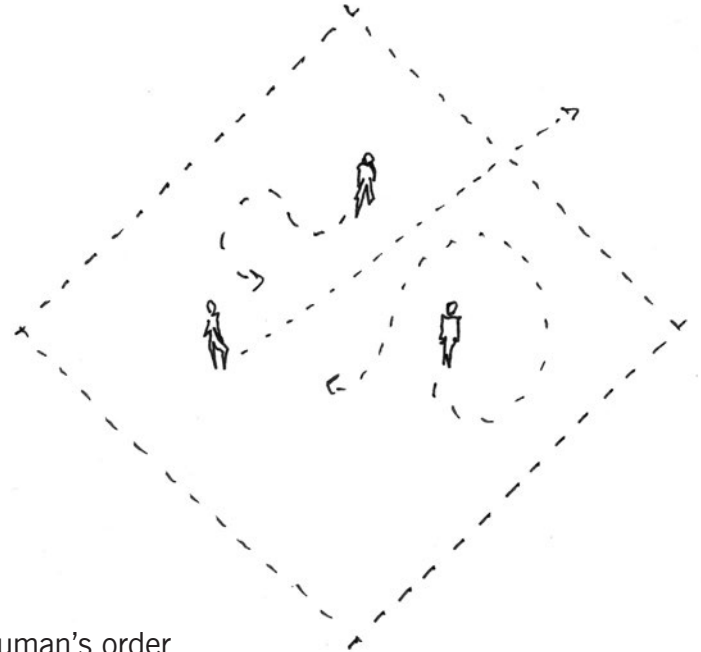
9. TSCHUMI. 341.





architecture's order

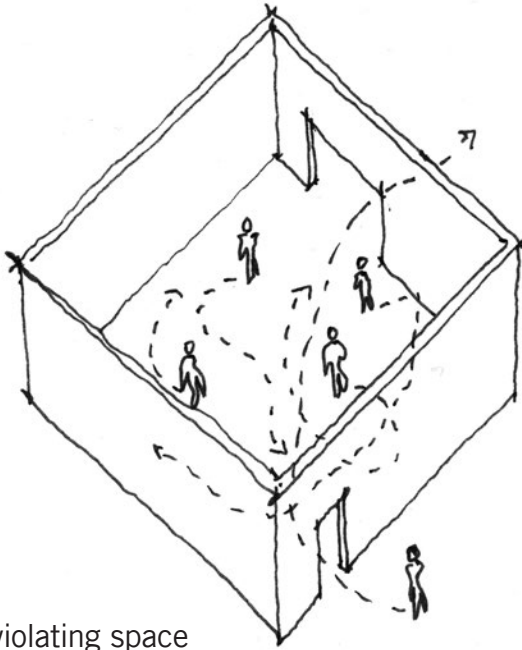
“By ‘violence’ I do not mean the brutality that destroys physical or emotional integrity, but a metaphor for the intensity of a relationship between individuals and their surrounding spaces. The argument is not a matter of style,” he continues, “modern architecture is neither more nor less violent than classical architecture, or than fascist, socialist, or vernacular variations. Architecture’s violence is fundamental and unavoidable, for architecture is linked to events in the same way that the guard is linked to the prisoner, the police to the criminal, the doctor to the patient, order to chaos.”<sup>9</sup>



human's order

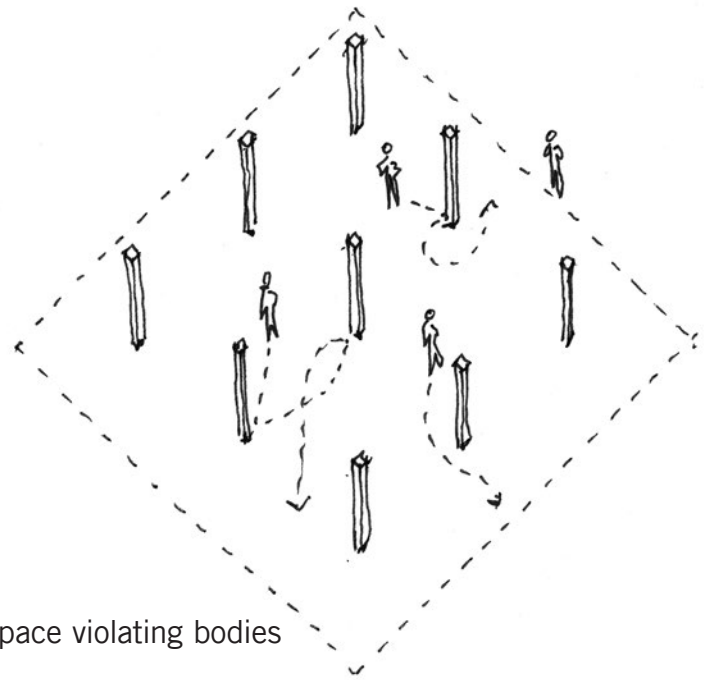
The article questions the hierarchy of architectural space and the human body. Tschumi is questioning whether there is a “symmetrical relationship” or an “asymmetrical relationship” between these two orders. Described as a “symmetrical relationship,” the intrusion of the human body into architectural space is equal in violence to the intrusion of architectural space on the human body. The second relationship suggests that one approach will yield a different outcome. While his argument, or perhaps investigation, is focused on architectural space compared to the human body, the methodology can be applied to various interpretations of the physical city.





bodies violating space

Individuals inflict violence on spaces by their presence... “by their intrusion into the controlled order of architecture.”<sup>10</sup> There is an order of architectural space that is conceptual, geometric rigors balanced with functional physical boundaries; all of which Tschumi suggests are highly controlled. The violence occurs at the moments of interaction between the strict order of architecture and the human body: “Bodies carve all sorts of new and unexpected spaces, through fluid or erratic motions. Architecture, then, is only an organism engaged in constant intercourse with users, whose bodies rush against the carefully established rules of architectural thought.”<sup>11</sup>



space violating bodies

Architecture, either form or space (although there is a direct connection between the two), inflicts violence on the user because of its presence... “the violence inflicted by narrow corridors on large crowds, the symbolic or physical violence of buildings on users.”<sup>12</sup> Tschumi suggests that the violence inflicted by architecture on the user can come in many forms. He describes when spaces are intentionally too narrow for large crowds, or when staircases are made dangerously steep. He accepts these conditions as unavoidable by the user; the article is interested in a certain forcefulness of architecture on the human, as if the human unknowingly becomes prisoner to their physical world. However, as he continues, the question of desire is raised on the

10. TSCHUMI. 342.

11. TSCHUMI. 342.

12. TSCHUMI. 342.

13. TSCHUMI. 343.

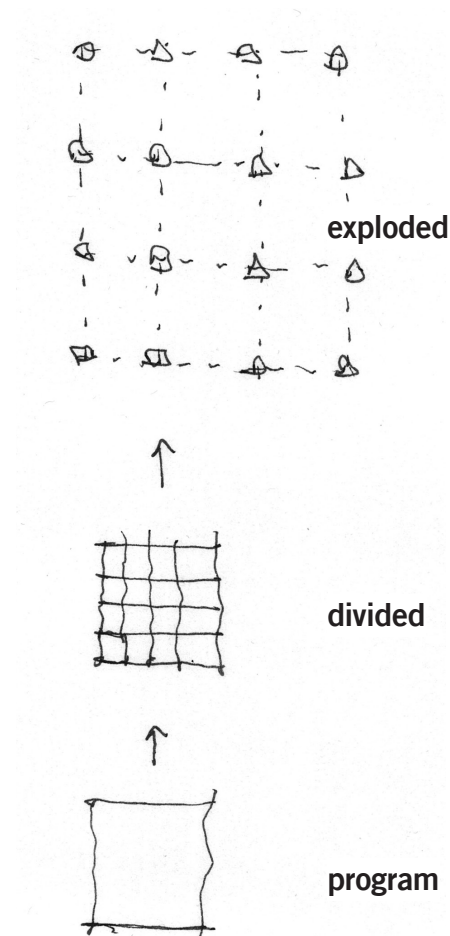
14. TSCHUMI. 344.



part of the user. “At the same time it must be stressed that the receiving subject – you or I – may wish to be subjected to such spatial aggression, just as you may go to a rock concert and stand close enough to the loudspeakers to sustain painful – but pleasurable – physical or psychic trauma.”<sup>13</sup>

Tschumi begins to question the resistance to violence throughout architectural discourse. He wonders why “architecture should be pleasing to the eye, as well as comfortable to the body?”<sup>14</sup> The pleasure of violence is found in nearly every other human creation, but remains removed from the creation of architecture.

There is a curious connection between Tschumi’s rhetorical interests and his architectural work, specifically in regards to the formal manipulation of Parc de la Villette. As it has been described numerous times before, the collection of bright red nodes dispersed across the landscape exist within a field. For Tschumi, the injection of architectural forms into an un-programmed field is an attempt at accelerating violence between the user and architecture: the architecture violating the body. The field should be understood as a somewhat boundary-less condition in which the human body can move freely, intrinsic to its own order. The architecture, setup in the most modern grid-like fashion, is forcibly placed over the landscape. The intentionally violent placement of each node becomes visible both in form and human interaction, the body is forced to collide and maneuver around the nodes: the event of

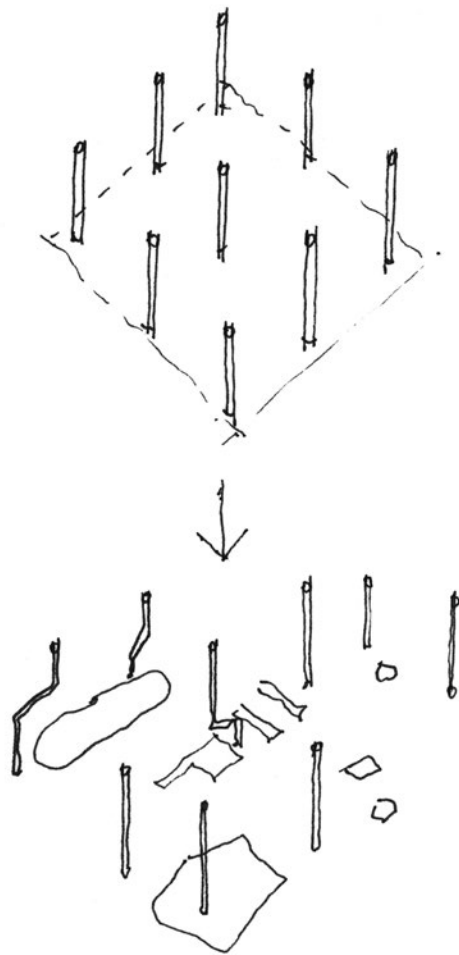


the violence. Without arguing with his contention, the use of each node is treated in the same way. A diagram of program as a solid box is exploded across the newly defined grid, fusing itself to these critical points in space. For Tschumi, the marriage of event and use becomes the formal generator for each node.



There is a contradiction regarding the presentation of Ungers attitude of urban memory and Tschumi's formal response to context regarding the issue of the 'new.' The common argument derived from both authors is based on an idea about **event**; the transition point between discourse and physical form.





introduce violence on the existing.



# existing + extinct

two post-industrial neighborhoods in northern philadelphia

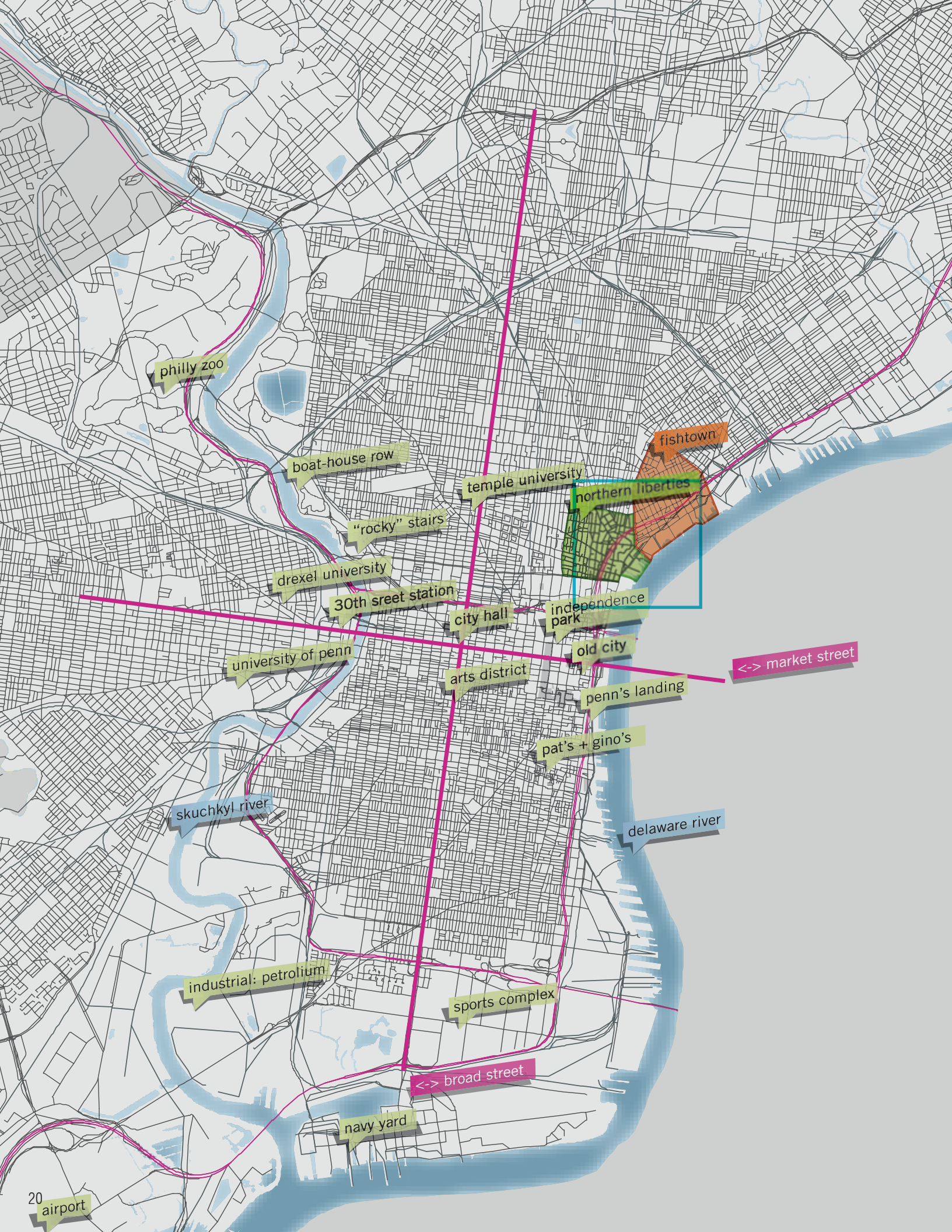
northern liberties  
fishtown

Fig. 05









philly zoo

boat-house row

temple university

northern liberties

independence park

old city

penn's landing

pat's + gino's

arts district

city hall

30th sreet station

drexel university

university of penn

"rocky" stairs

skuchkyl river

delaware river

industrial: petroleum

sports complex

navy yard

<-> broad street

<-> market street

20 airport





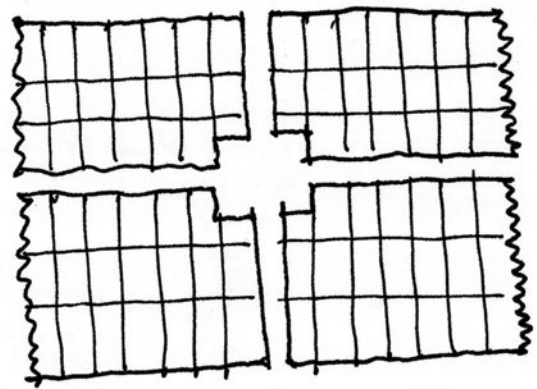
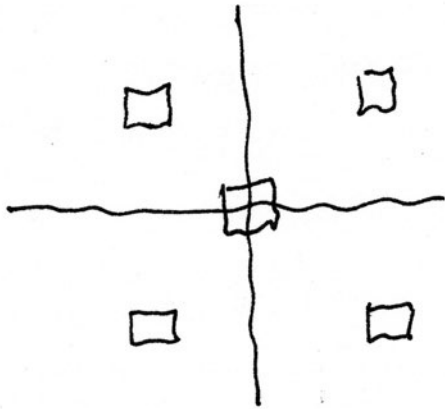
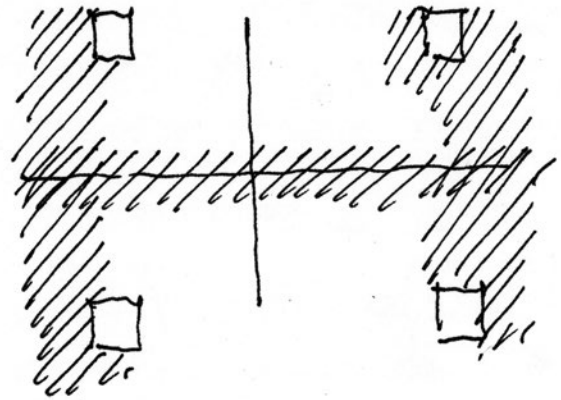


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## Five Square City

William Penn's original plan for the City of Philadelphia differs greatly from what is found today. Penn's concept for the city was fueled by aspiration to make an English-style town rather than a city. He laid a gird, stretching from river to river, distributing residential and commercial areas to encourage a sprawl. The original inhabitants of Philadelphia, didn't obey the plan, and crowded on the banks of each river.

Five squares were injected into the city's plan to encourage 'green-space' and move people inward. City Hall was constructed in the central square to unify the city at the core, pulling its mass away from the rivers.<sup>15</sup>





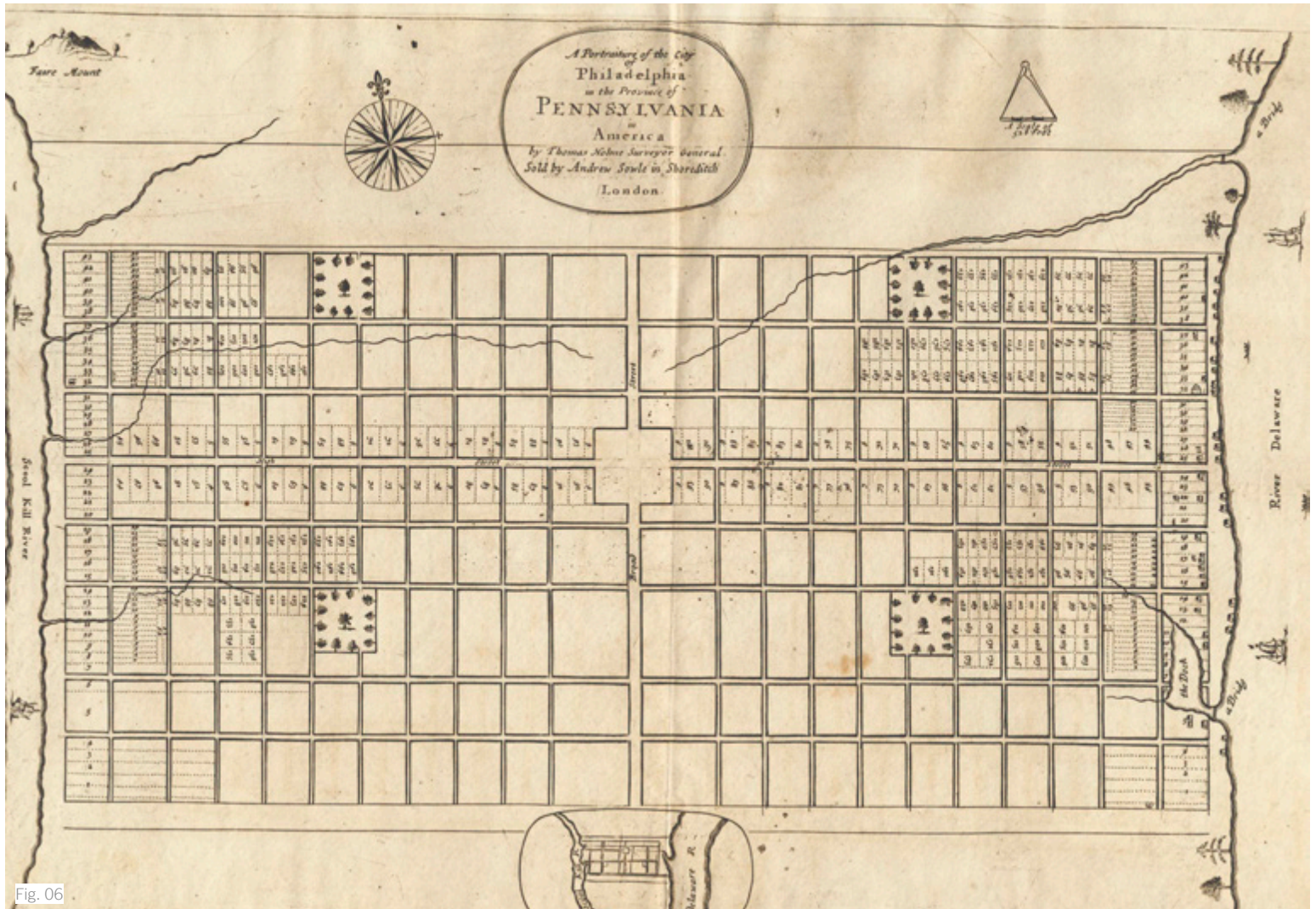


Fig. 06

Fig. 06. William Penn's plan for Philadelphia.  
A gridded city stretching from river to river,  
superimposed by five squares.



## Kahn's Philadelphia

Louis Kahn, a native of Philadelphia, was primarily interested in re-defining the city through the lens of constantly expanding transportation infrastructure. Kahn believed the pedestrian city was far superior as an urban plan than one dominated by vehicular traffic. His solution, although never realized, pushed major thruways and parking structures to the north and south of center city. Kahn envisioned a city in-which one drives into the city, parks their car, then in a way, enters the city again.

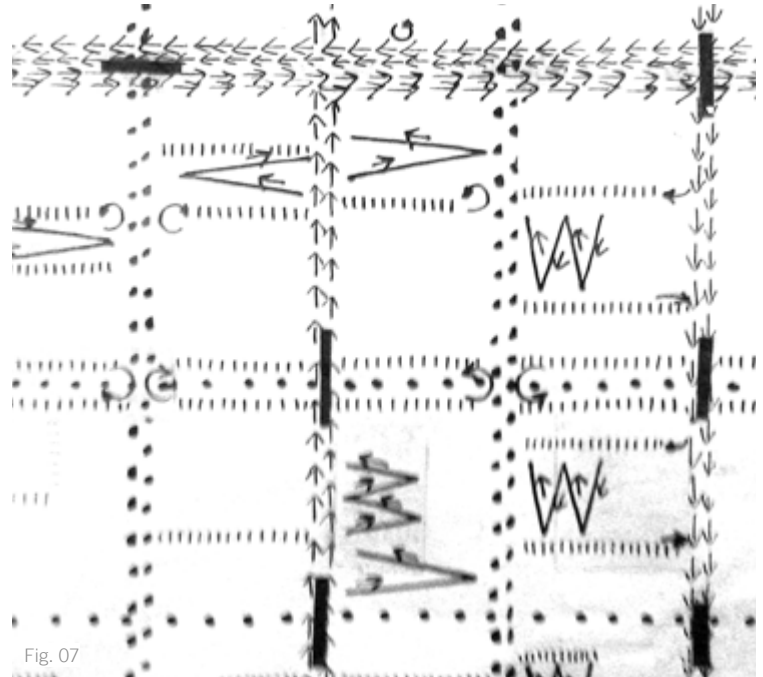


Fig. 07

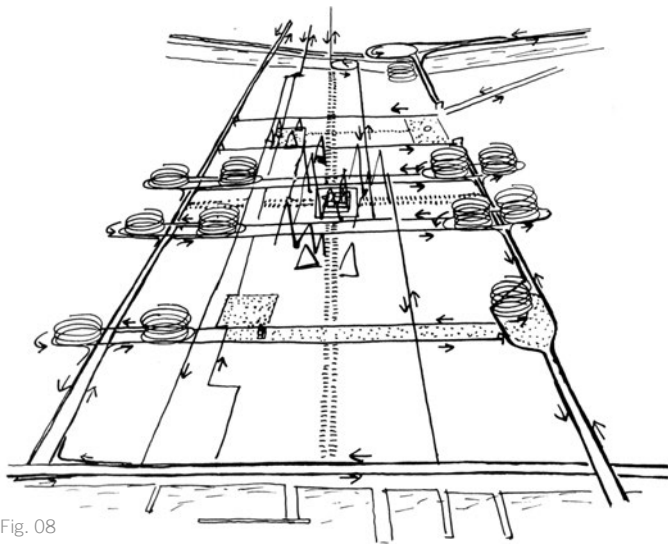
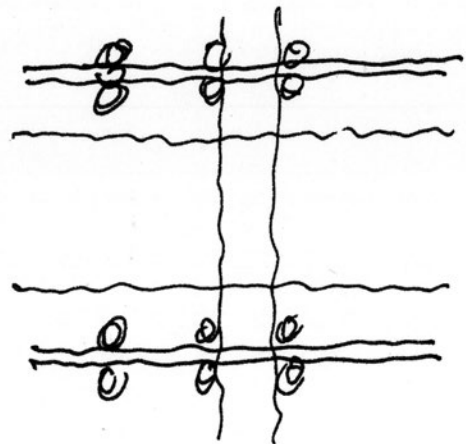


Fig. 08





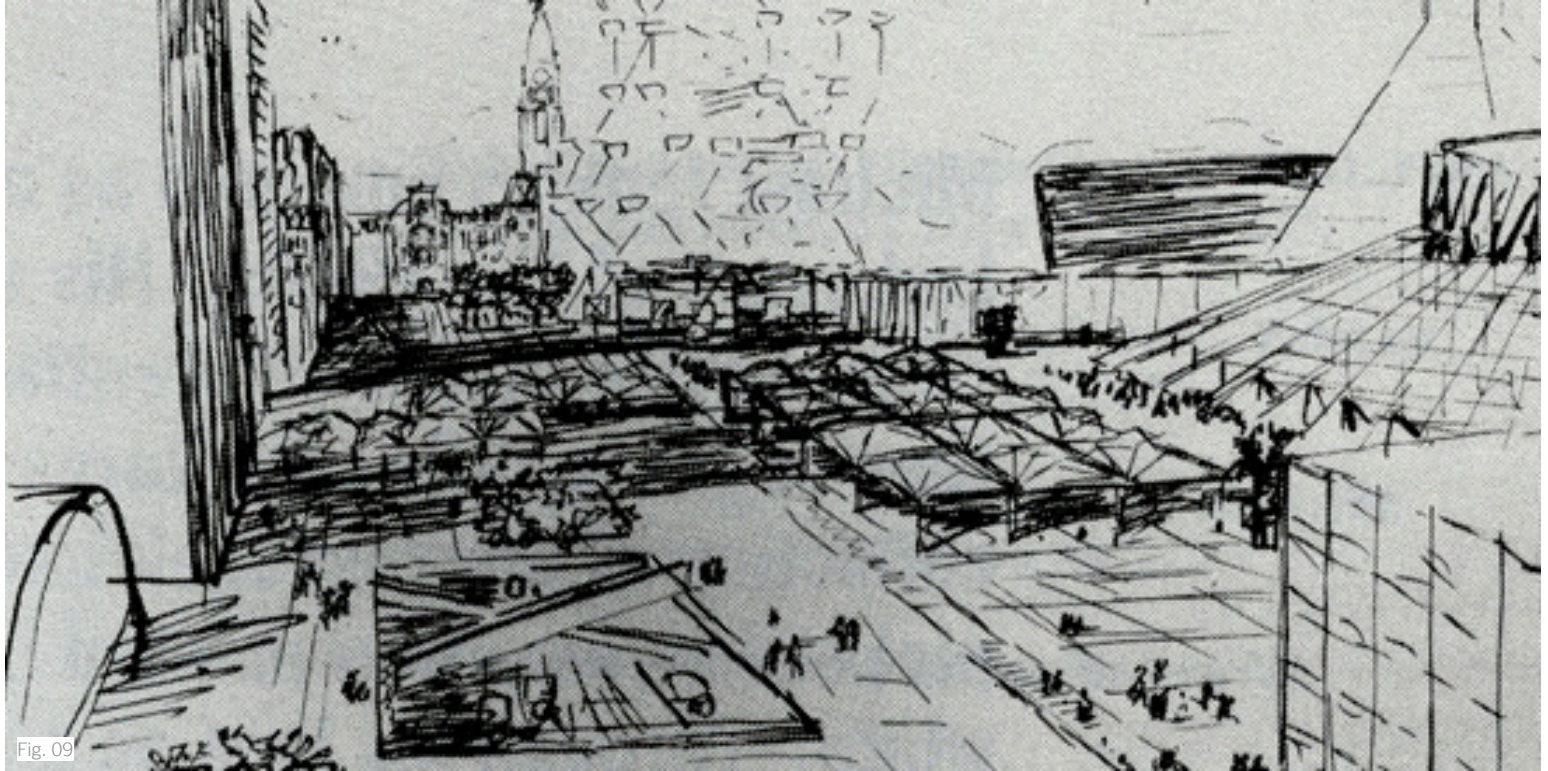


Fig. 09

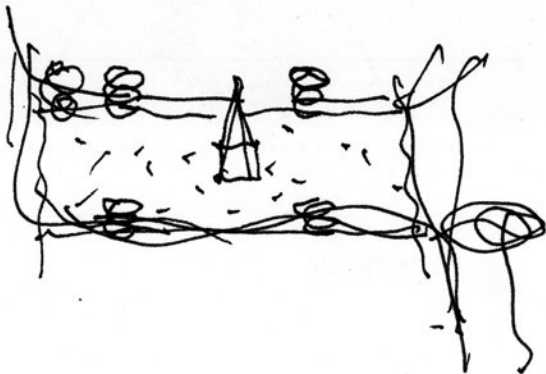


Fig. 07. Kahn's sketches of urban armatures defined by traffic patterns; both on the street and in regards to parking.

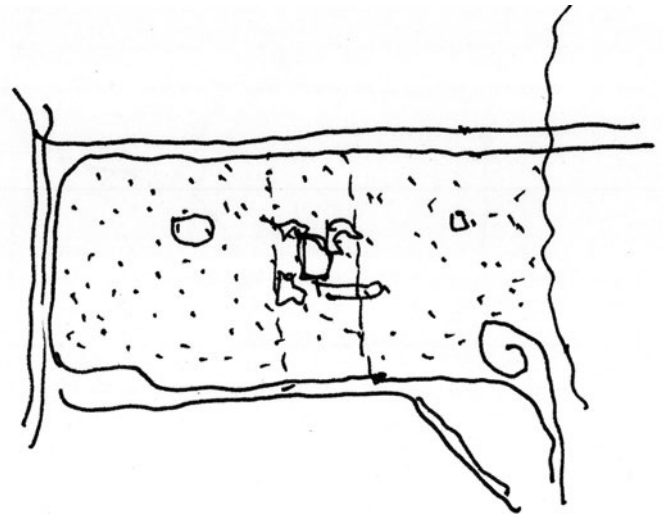


Fig. 08. Kahn's sketch of Penn's Philadelphia updated with his re-definition of urban infrastructure and monumentality.

Fig. 09. Perspective sketch, drawn by Lou Kahn, of center-city. The drawing reflects his interest in formal difference and monumentality. Of greatest interest,



## The Extinct

Fishtown and Northern Liberties have a long and dynamic past, some of which is still visible today. The current situation in which we find these neighborhoods emerged, a result of drastic changes in economics, infrastructure, and industry, is now residual of what was once active. The extinct shapes the urban fabric of the city: allies too narrow for cars, the eight sided parcels, trolley tracks running down the middle of the roads, and scattered blank lots.

Fishtown, once part of Kensington to the north, developed a distinct industrial character early in its life. Around 1750, development began along the waterfront. By the mid-nineteenth century, with a quickly industrializing nation, shipbuilding became the primary industry. The entire waterfront of Fishtown and Northern Liberties was covered in piers, constructing and repairing ships. Nearly half the population of these neighborhoods was somehow employed by a shipyard.X The Cramps' Shipyard became well known nation-wide due to its involvement during World War II servicing many United States Navy ships (see Fig. 11).



Fig. 10

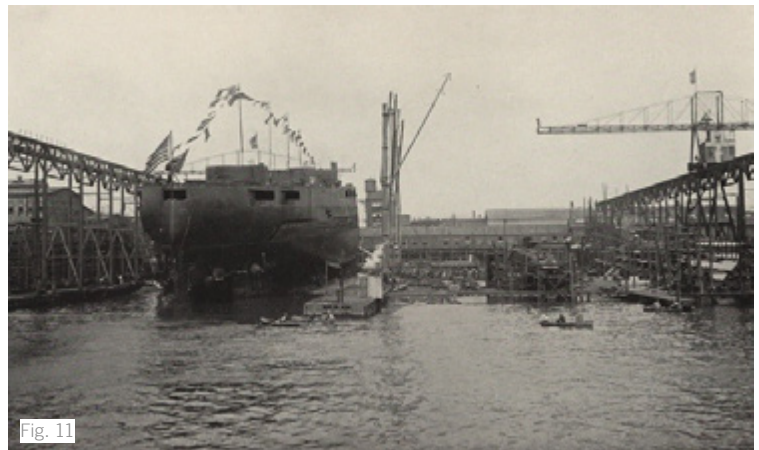


Fig. 11



Fig. 12

17. Need Citation!

Fig. 10. Photo of Cramps' Shipyard in 193X.

Fig. 11. Photo on US Battleship "Wyoming" docked at Cramps' Shipyard.

Fig. 12. Photo of what was left of Schmidt's Brewery in the late 1990's.





Fig. 13

Fig. 13. Photo of Schmidt's Brewery in the early 1900's.



## Existing: Current



Fig. 14



Fig. 15



Fig. 16

Fig. 14. Edward Corner. All that remains of the rope and canvas factory of the early 1920's.

Fig. 15. Etching of the Church of the Immaculate Conception, situated at the collision between Northern Liberties and Fishtown.

Fig. 16. Mural painted on the side of an occupied townhouse. Photo is taken from the neighboring, vacant lot.





Fig. 17



Fig. 18

Fig. 17. Sign painted by residents in fishtown.

Fig. 18. Northern Liberties Winter Music Festival is one of the biggest attractions to the area. Like many public gatherings, it takes over the street.



Fig. 19

Fig. 19. View of Piazza at Schmidt's from atop the adjacent parking garage. This view shows the most northern point of the pedestrian armature found in Northern Liberties.



Fig. 20



Fig. 21

Fig. 20. Girard Avenue Trolley, which runs between 69th street, where the grid becomes suburban, and up into North Philadelphia.

Fig. 21. View of typical street condition in Fishtown. This is one of the only parts of Philadelphia where street-side parking is free. There is a delicate balance between residents commuting to other parts of the city during work hours. Because of this, combined with a lack of public transportation points throughout the





Fig. 22



Fig. 23



Fig. 24

Fig. 22. Due to its constant re-development, Northern Liberties often presents situations of contrasting program, style, and program. While this is not atypical of urban environments, the fabric itself is also being affected. The street, now serving as a rear alley, was once the slender path squeezing in between the church and warehouses.

Fig. 23. Oertlieb's Brewhouse. One of many buildings required for brewing beer. These complexes often spanned multiple blocks.

Fig. 24. An interior view of the primary brewing building. Now covered in graffiti, large metal colanders used to span multiple floors. The brewing process is a carefully monitored 24-hour balance between science and art, one that is reflected in the architecture it left behind.





Fig. 25

Fig. 25. Abandoned factory at the corner of 3rd and Poplar Streets. One of the primary industries in Kensington (the name of both neighborhoods before they split), was and still remains, beer. Breweries and bottling houses pepper the landscape, most of which are now abandoned.

Fig. 26. Another view of the same brewery. This complex is made up of five separate structures, each connected specifically due to program. These connections define this brewery from many others in the area.



Fig. 26





Fig. 27



Fig. 28



Fig. 29

Fig. 27. Odd programmatic collisions are common in these neighborhoods. This image shows a corner store, single-family apartment, on-line gambling cafe, and a studio apartment.

Fig. 28. Typical facade pattern found along the street. Murals are often painted across multiple properties, being interrupted by vacant lots.

Fig. 29. The Philadelphia Brewing Company, located in Fishtown, is best known for its Pale Ale named after the original neighborhood "Kensinger." Every Saturday, the brewery opens its doors for visitors to learn about the process of producing beer. Along with, or often following a tasting, which generally consists of about seven beers, visitors are challenged to participate in the "Kensinger Challenge Run" "The Kensinger Challenge Run" is a 3 mile non-competitive, point-to-point scavenger hunt highlighting Fishtown's and Kensington's breweries and taverns. Using a map/ questionnaire, runners go to various points collecting historical information and doing various activities including a Beer Boot Camp at Philadelphia Brewing





Company. The run is named in honor of Kenzinger Beer, Philadelphia Brewing Company's most popular brand."

Fig. 30. Early-morning view down Laurel Street in Fishtown.

Fig. 31. View of the edge of Fishtown, along Interstate 95. The borders of this neighborhood are often left blank. The skyline is primarily dominated by old industrial facilities and overpasses.

Fig. 32. Steven Starr, a well-known developer in the Philadelphia area, recently purchased this abandoned warehouse on Frankfurt Ave in Fishtown. The bar which opens in the rear to a large outdoor courtyard, exclusively serves German beer, attempting to connect with the German roots of the city.





10 m  
• United States • PA • Philadelphia Co. • Philadelphia • North Philadelphia





Dramatic changes  
in infrastructure,  
zoning, economics,  
and industry  
have seperated  
these once almost  
undistiguishable  
neighborhoods.





Fig. 33

Fig. 33. Photo of "reclaimed" vacant lot on 3rd Street in Northern Liberties.





Fig. 34



Fig. 35

Fig. 34. One of many vacant lots in Northern Liberties. Often used for unofficial parking or recreational space.

Fig. 35. View of Center City from the western edge of Northern Liberties. This image highlights the relationship of vacancy as green-space, public art, and decaying historic architecture.



The image shows a street scene with a wall covered in colorful graffiti. The graffiti includes various styles, such as bubble letters and abstract shapes in blue, green, purple, and yellow. In the foreground, there is a path of tall, dry grass. In the background, a brick building and a church steeple are visible under a clear sky.

## Re-claiming The Vacant

Cities are liquid bodies; expansion, contraction, development, and demolition participate in creating and recreating our urban environments. The Dutch round-table design collective, Urhahn Urban Design, has cataloged various conditions of development found in Dutch cities. Their interest in the city's development can be framed using the term "Spontaneity."<sup>18</sup>

"Spontaneity is a higher state that planners don't participate in, and neither should they. It either happens or it doesn't, unexpected and uninvited. That also makes the term so seductive as a layer to put over the city."<sup>19</sup> The primary principal behind this notion of urbanism is an understanding of an overarching framework in which the city's inhabitants and structures participate; often unknowingly. In this way, Spontaneity always exists; the awareness of it becomes the issue. UUH discusses the gird as a possible conceptual manifestation that embodies a notion of framework and node.<sup>20</sup>





Fig. 16





Fig. 37



Fig. 38

Fig. 36. Previous Page: View of Vacant Lot at the edge of Northern Liberties that has been covered in graffiti and murals. This is a prime example of gentrification and spontaneity.



Fig. 39

Fig. 37. Graffiti is often found on construction sites. This image, taken in the late afternoon, shows the construction of a basement for a now-completed multi-family housing project.

Fig. 38. Inside an abandoned warehouse in Northern Liberties. The building has been reclaimed by the citizens. Even a sofa has been brought into the space.

Fig. 39. Often becoming a bit of a sport, urban photographers are always investigating abandoned buildings. This image, taken from the interior of a vanished brewery, exhibits the past of many individuals.



Northern Amsterdam, known as Noorderveld, could be understood through the lens of Spontaneity. As Amsterdam expanded, the original ring-like structure of the canals began to for development outward, causing new area of the city to become disconnected from the historic downtown. This new portion of Amsterdam developed its own identity and framework. A grid was superimposed over the blank, flat landscape. The resulting rectangular partitions could then be subdivided to accommodate the inhabitant. Subsequently, the entire landscape has now become a field condition populated by seemingly foreign objects. This raises the question of authenticity. Can Spontaneity be introduced into a developing urban area?

“A more spontaneous planning is one that leaves more space in the planning process for citizen outbreaks and less for the state as the spokesperson for public wishes.”<sup>21</sup> Northern Liberties and Fishtown exhibit Spontaneity. Their development over the past 150 years has left this urban fabric scared. As Urhahan describe, Spontaneity can be understood in various forms; in this case, zoning and infrastructure have caused the current collection of different programs and typologies found through these neighborhoods. Spontaneity should not be battled, it should be embraced and quantified.



Fig. 40



Fig. 41

Fig. 40. This vacant lot has become the site for public sculpture made from salvaged objects, such as the painted tank, and arranged garbage.

Fig. 41. The composition of these buildings provides a good example of the 'ad-hoc' notion of spontaneity. The juxtaposition of various additions to this collection of buildings, speaks to a notion of the physical form of urban memory.

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21. Need Citation!



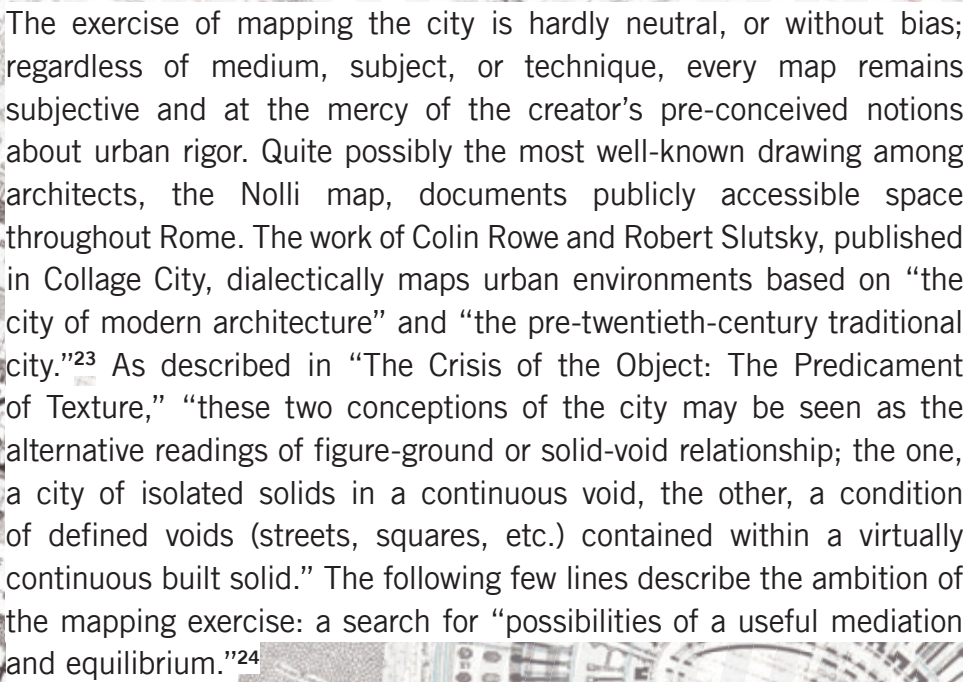
# mapping as investigation

It is dangerous to discuss the world, and therefore the urban condition, in a specific situation as though there is a relative similarity between conditions around the world.

rem koolhaas

rem koolhaas





The nineteenth-century, Italian archeologist Lanciani was transfixed with the depictions of ancient and renaissance Rome. Specifically, his interest resided in mapping the formal remnants of ancient Rome as if they were all still perfectly intact. Without regard to time, he drew the entire city, selectively deciding which architectural artifacts to include. His resulting maps, document a collective Rome that never existed at one point in space and time, but through his investigative documentation, allowed for the imagination of a new city, one based on a collection of the past.<sup>25</sup>

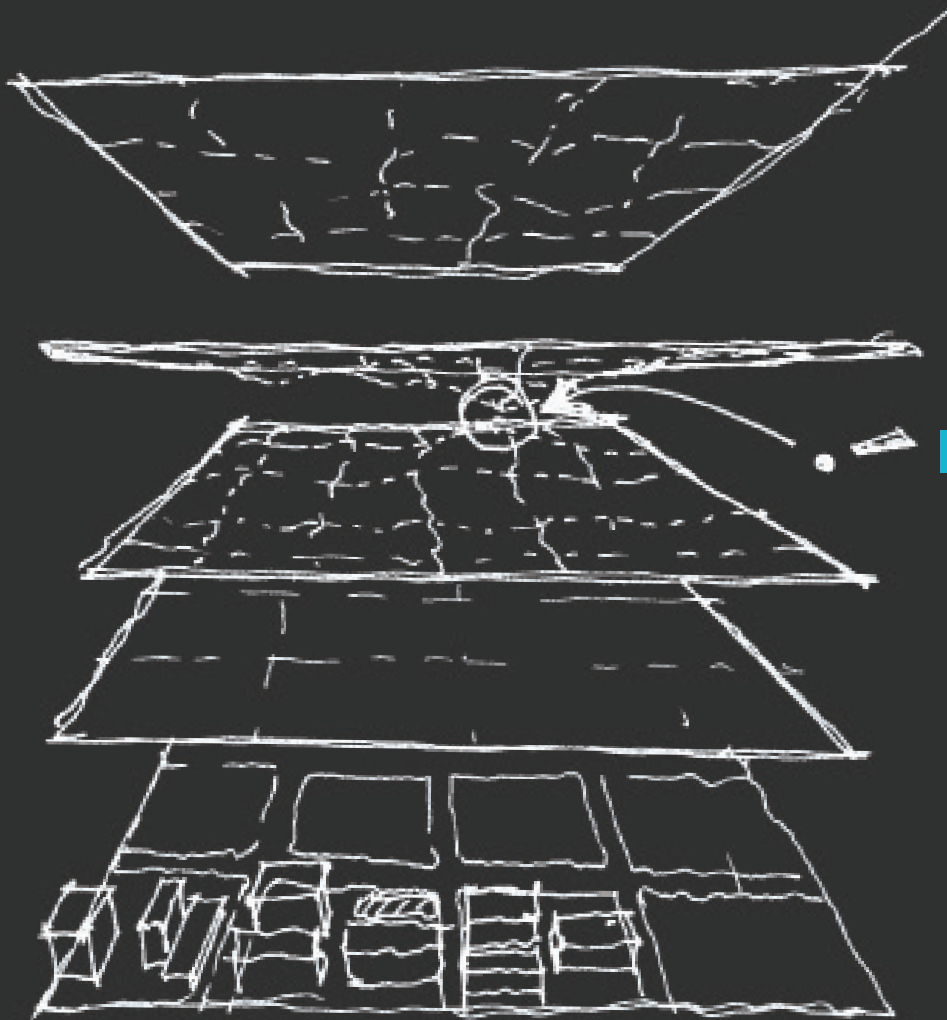
### 23. Collage City?

24. Colin Rowe and Robert Slutsky, "The Crisis of the Object: The Predicament of Texture."

25. Lanciani



## What are Simultaneous Cities?



event! nodes; sites.

simultaneous cities

physical city



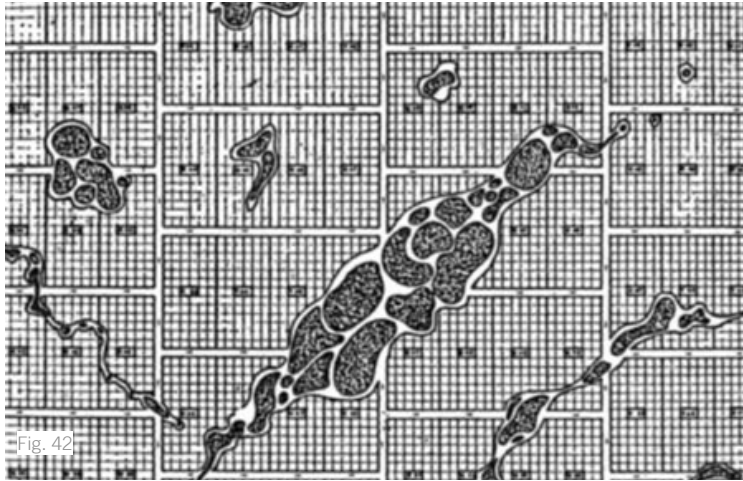


Fig. 42

We must reconsider our understanding of the “city” as a singular built environment. Informed by urban memory, the city should be understood as a multiplicity of virtual or parametric urbanities existing together. These memories are the accumulation of alterations to the urban fabric: shifting streets, the dramatic separation of neighborhoods due to infrastructure, and the changes in economics reflected in vacant lots and abandoned buildings. The relationship between these memories and the built environment is never constant or concrete; becoming a mode of thought for investigation.

By de-laminating the current city, through a rigorous, site-specific set of filtered mappings, the existence of multiple “Simultaneous Cities” becomes apparent. Each Simultaneous City shouldn’t be understood as mutually exclusive: each exists in the same three-dimensional space as the physical city, often occupying the same physical urban artifact.

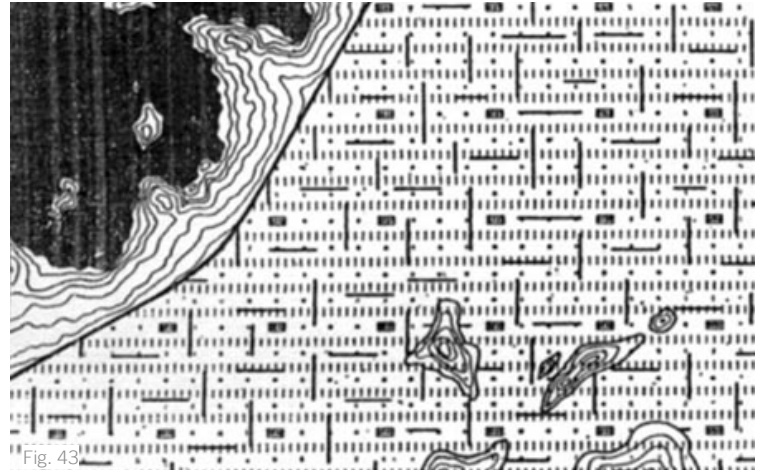


Fig. 43

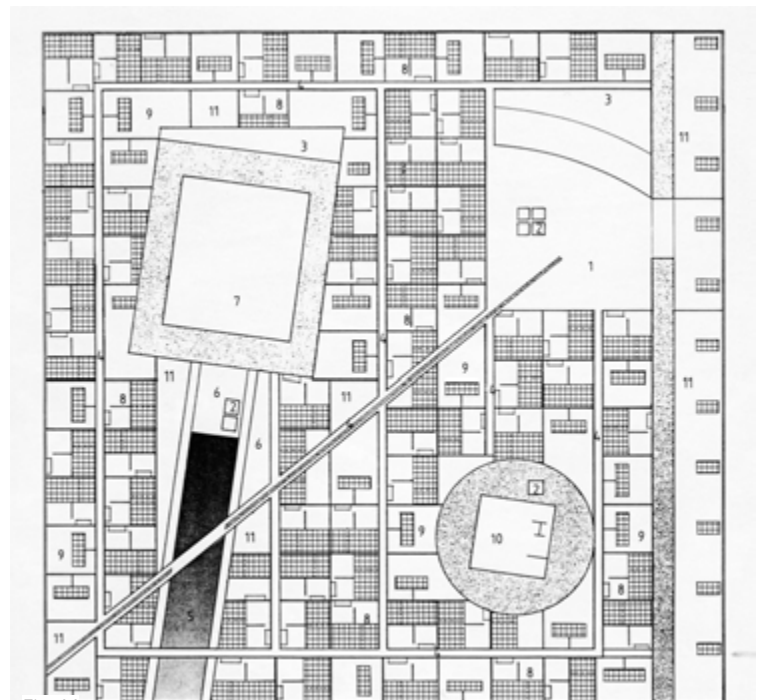


Fig. 44

Fig. 42. “No-Stop City” These conceptual urban layouts, developed by Andrea Branzi and Archizoom Associati, challenged notions of forms existing in a singular field without regard to one another.

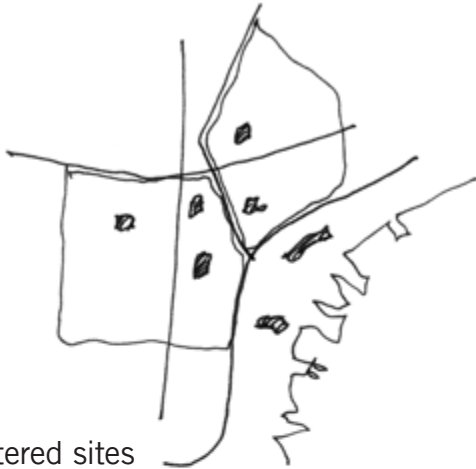
Fig. 43. Some of these cities were developed with a greater acknowledgment of physical limitations. This version of the “No-Stop City” is influenced by the water’s edge.

Fig. 44. With a similar attitude toward program intruding on a field, Koolhaas’ Agadir Convention Center proposal challenged the marriage of program with form and violently injecting it into a superficial field conditions.









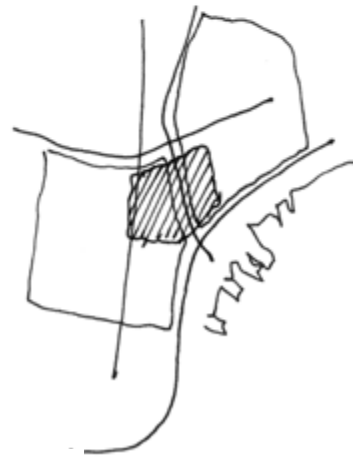
scattered sites



distinct field



expanded creek / canal



overlay field









Fig. 45



Fig. 46

Fig. 45. Image of the largest park in Northern Liberties. The park has become a common location in the center of the neighborhood. Activities brought about by the local residents include "Thursday Night Movies;" a large screen is inflated at the northern end of the green.

Fig. 46. A recent development in Northern Liberties, The Piazza at Schmidt's, as it has become known, has successfully shifted the center of the neighborhood by means of public space. Housing, in the form of *Unite Section* apartments, create a large open space in the center. The space has become extremely popular and has spawned the development of near-by properties.









Fig. 47

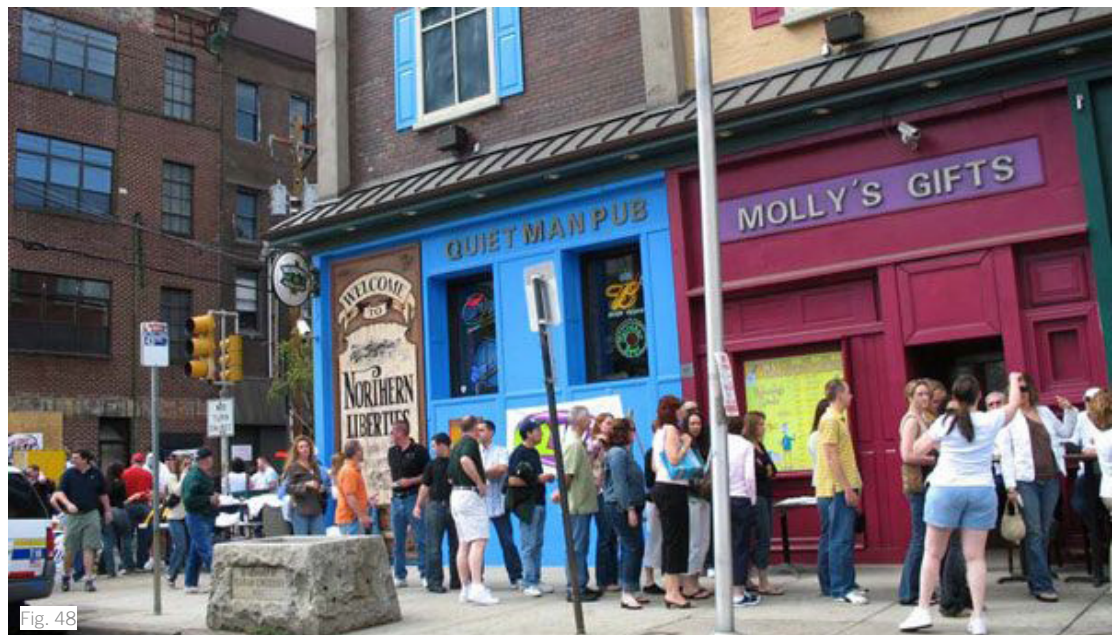


Fig. 48

Fig. 47. The Standard Tap, on the corner of 2nd and Poplar is one of the original bars in Northern Liberties and still remains an active location.

Fig. 48. Another long-time resident of the commercial strip is the Quiet Man Pub, located closer to the center of Northern Liberties.





commercial armature and waterfront divided by interstate 95





Fig. 49

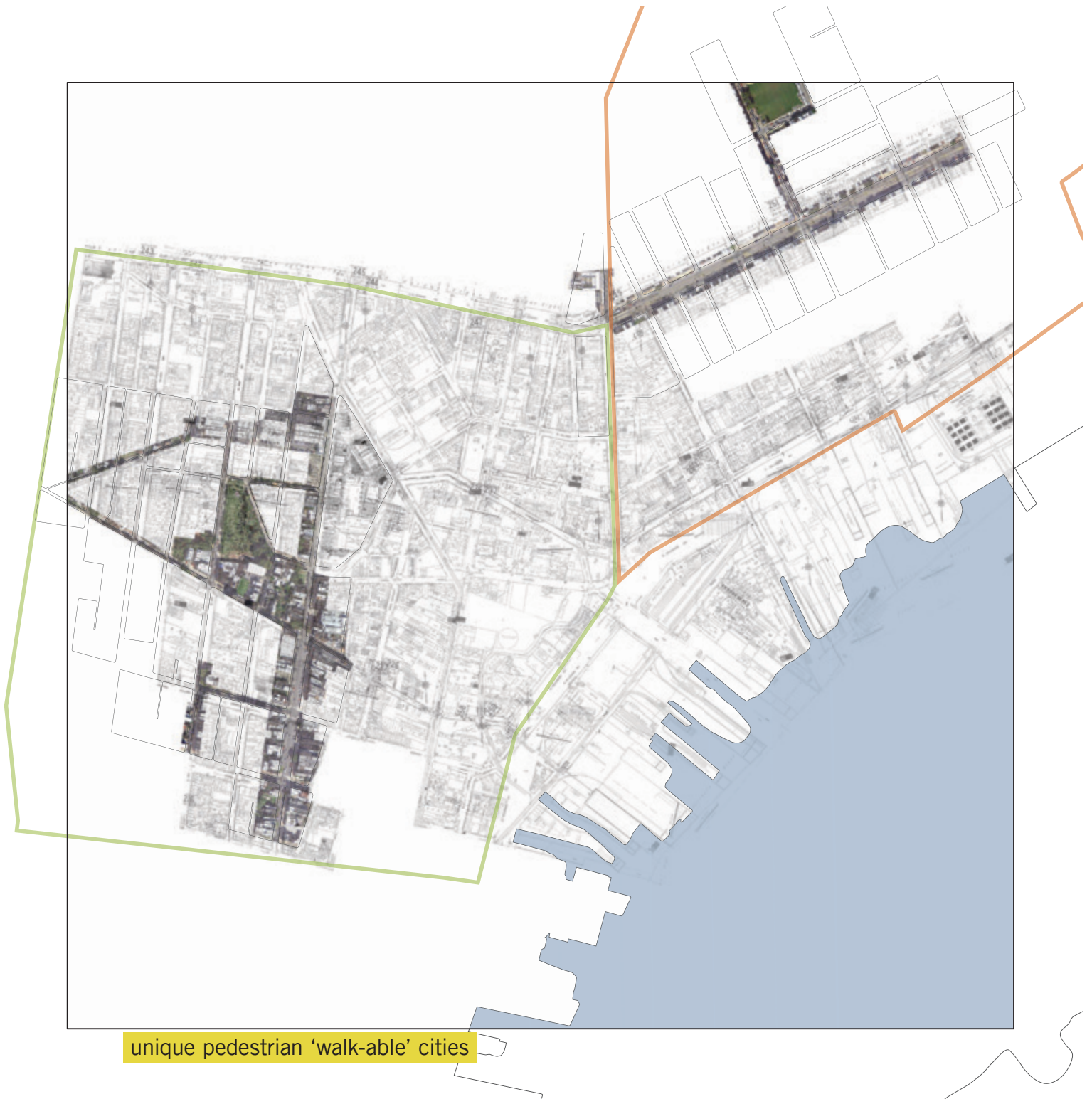


Fig. 50

Fig. 49. Sugarhouse Casino was developed on the site of the Domino Sugar Company. The casino occupies the majority of the dock.

Fig. 50. Image of the original Domino Sugar Company.





unique pedestrian 'walk-able' cities





Fig. 51



Fig. 52



Fig. 53

Fig. 51. Liberty Walk

Fig. 52. 2nd Street Festival Poster

Fig. 53. 2nd Street filled with people during the 2NDST Festival.







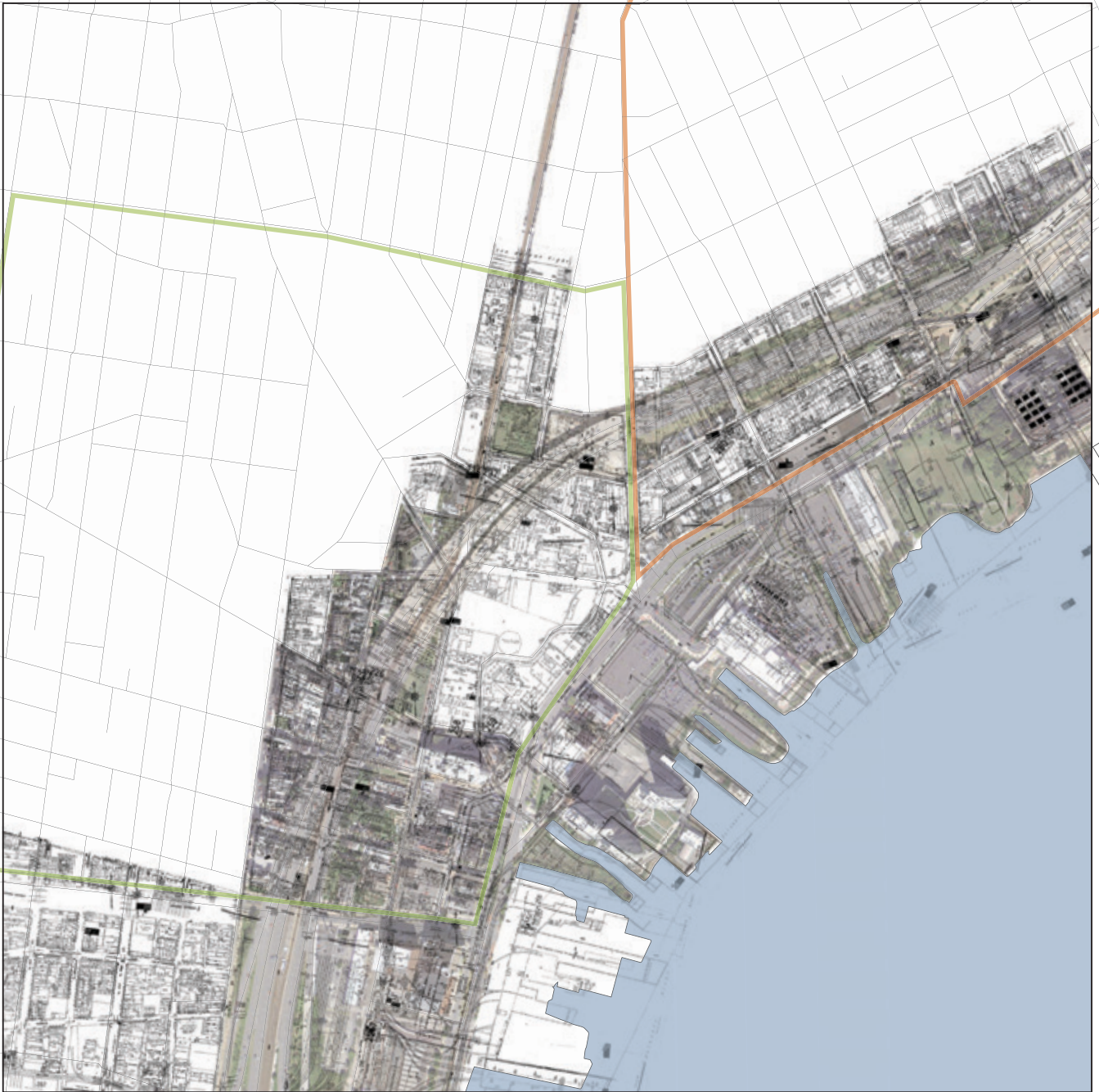


parking lots and park-space, mapped at the pedestrian









waterfront after the canal was filled in but before i95 was built













On August 22, 2012, Philadelphia introduced a newly updated zoning system with an overall agenda of urban revitalization and neighborhood cohesion.<sup>X</sup> The old codes were notoriously littered with outdated restrictions and layers of appeals making it difficult to interpret. A large problem with the old system was its static nature. There was little room for manipulation and was over-populated with land-use categories. The new system is designed to be simple and flexible.

Like many cities across the United States and Europe, recent trends in urbanism tend to direct their plans for a more environmentally friendly and publicly accessible city: Philadelphia is not different. In addition to this desire is an aspiration to enhance the significance of the neighborhood. Many sections of the city are struggling due to a variety of reasons including failed industry, poor economics resulting in abandoned buildings and homelessness, or changes in infrastructure leaving an area cutoff.

In an effort to battle the decay of once-thriving neighborhoods, the new zoning regulations have introduced categories specifically designed to convert land-use of lots over time. “Industrial Commercial Mixed Use (ICMX),” one of these new zones, enables the adaptive reuse of industrial sites including factories, warehouses, and power stations. The objective is to transform industrial areas into community or neighborhood oriented commercial zones.

Other newly created zones include CMX2.5 which mandates that the commercial mixed use land will provide a feedback to the community and street condition. It has strict requirements for extra-wide sidewalks to facilitate public life.



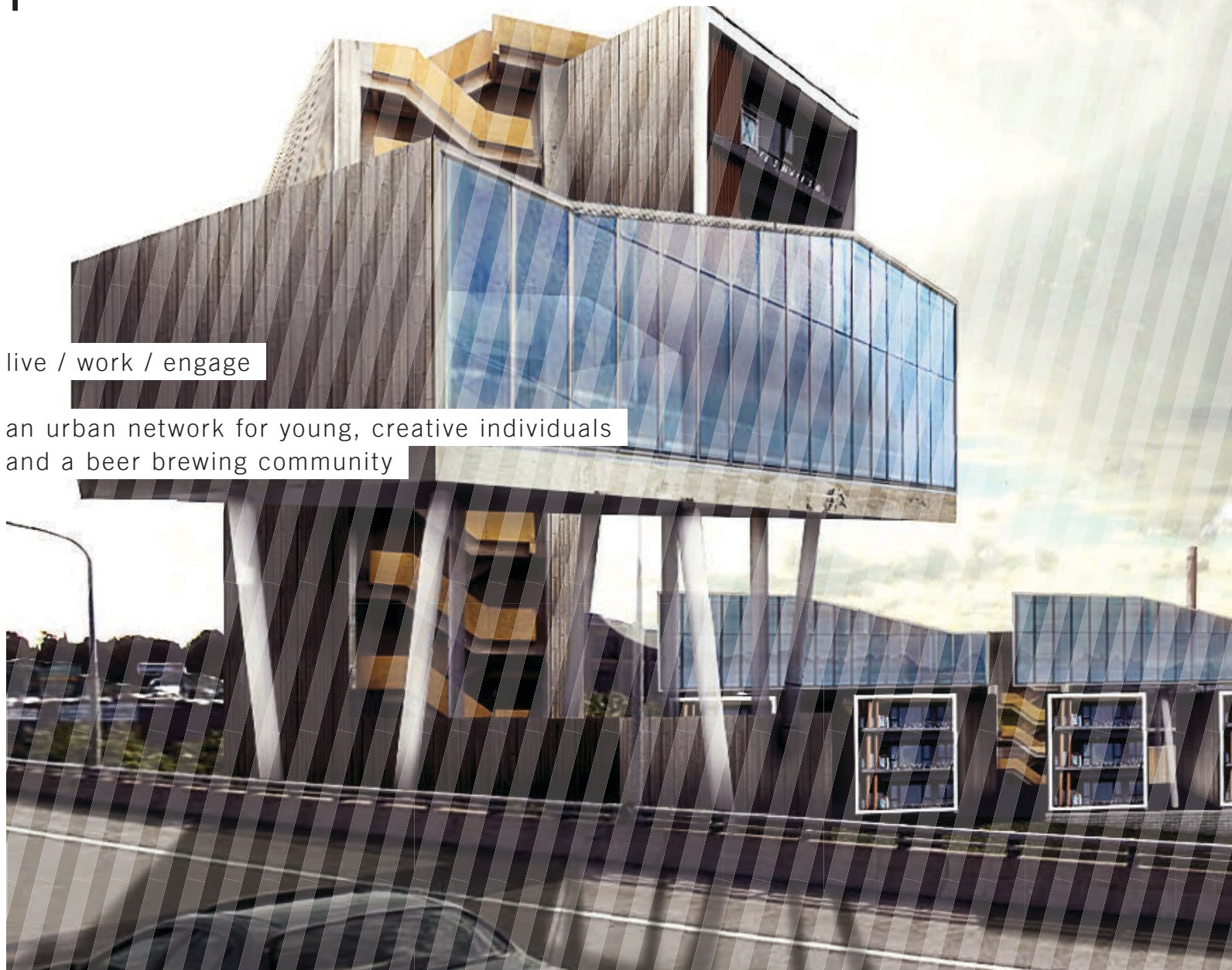
Fig. 54



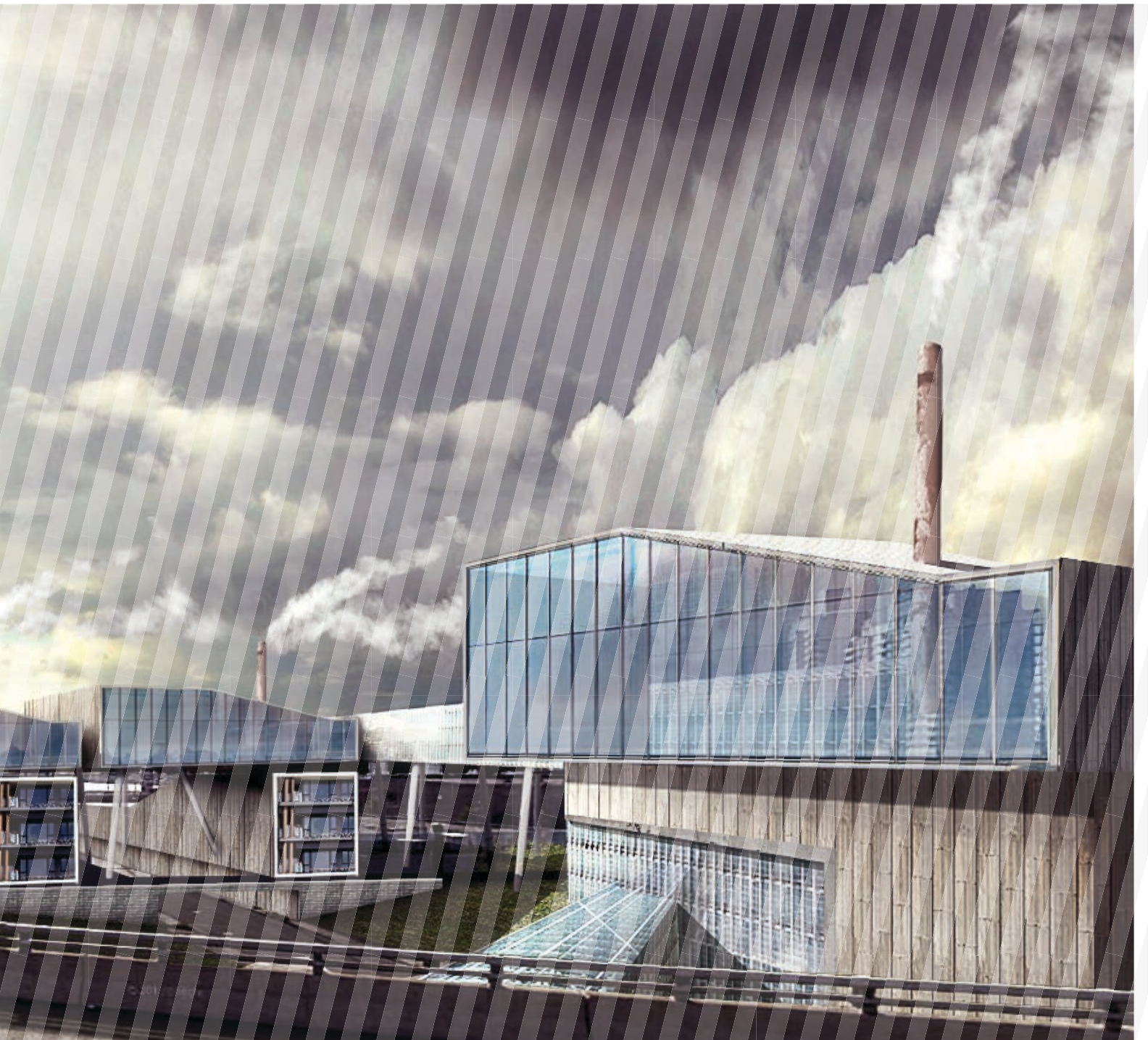
# productive residents

live / work / engage

an urban network for young, creative individuals  
and a beer brewing community









LIVE

Living units will provide spaces for relaxation, food preparation, eating/entertaining, studying/working, sleeping, gazing or intimacy, and un-programmed space. It can be assumed that, the individuals living in each unit will be creative and desire a certain amount of freedom to adjust their interior environment. This will be strongly considered.

Residential Units

Housing Units (x6)*	1,000
Housing Units (x4)*	1,200
Housing Units (x2)*	1,500
	14,000
	X 20%
Circulation / Stairwells	2,800
<b>Subtotal</b>	<b>16,800</b>

\*Minimum number of units

PRODUCE

A facility offering access to a variety of industrial machines and tools for use by artists, designers, engineers or any other constituent to aid in the making of objects, design goods, and products. The production component of the project will be accessible 24-7 for residents and available to the public and students. The tools and machines available will vary greatly with both new and old technologies, but an emphasis on new methods of production is a key feature of this facility. An emphasis on communication between the community and the residents is of great interest.

The Production component will include residence studios that would be granted to an individual or group for six months to two years. Light Manufacturing Studios will create an everyday presence on site. These entities require dedicated tools or devices in house for woodworking, plastics, metal, ceramics, and experimental medium.

26. Program borrowed and developed from  
"LIVE-MAKE: INDUSTRIAL ARTS CENTER  
CINCINNATI" design competition.  
< [http://iaccincinnati.com/#\\_](http://iaccincinnati.com/#_) >

**Administration**

Lobby	600
Office (x10)	150
Conference (x2)*	400
Storage	100

*Technology Lab*

Computer Lab	850
Resource Library / IT Help	300
Server Room	200

**Shop Floor**

Digital Fabrication Shop	3,000
Wood Shop	1,500
Machine Shop w/ Welding Zone	1,500
Grinding and Abrasives Room	300
Plastics Shop	800
Open Workshop	2,000
Finishing Room (x2)	150
Tool Rental Room	300
Sewing Machine Studio	200

**Support**

Staff Entry	150
Shipping and Receiving	800
Restrooms	400

14,880

X 20%

Circulation / Stairwells	2,976
<b>Subtotal</b>	<b>17,856</b>

**ENGAGE**

As part of the community involvement, the third component of the facility will consist of various programs interested in selling produced items and social engagement. Various street-front galleries/stores, restaurants, bars, and event space; this public space is a place for items to be sold and ideas exchanged.

**Retail / Gallery**

Storefront Shops (x3)*	700
Gallery Space (x2)*	1,000
Special Exhibition Space	1,500

**Brewery**

Brewery Facilities	10,000
Bar	1,500

13,800

X 20%

Circulation / Stairwells	2760
--------------------------	------

<b>Subtotal</b>	<b>16,560</b>
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# tied together

investigations:

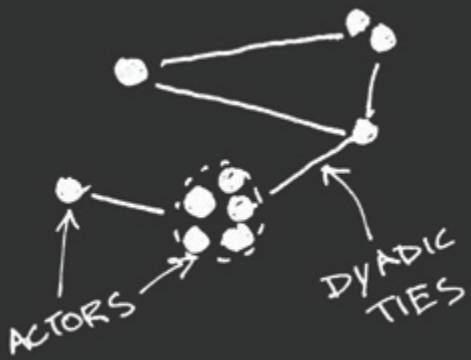
network to re-stitch the neighborhoods  
exploding program to string network







ANT



"material-semiotic"  
ANT



scattered nodes.



connectivity through links



connectivity through fields



## Exploding Program to 'String'



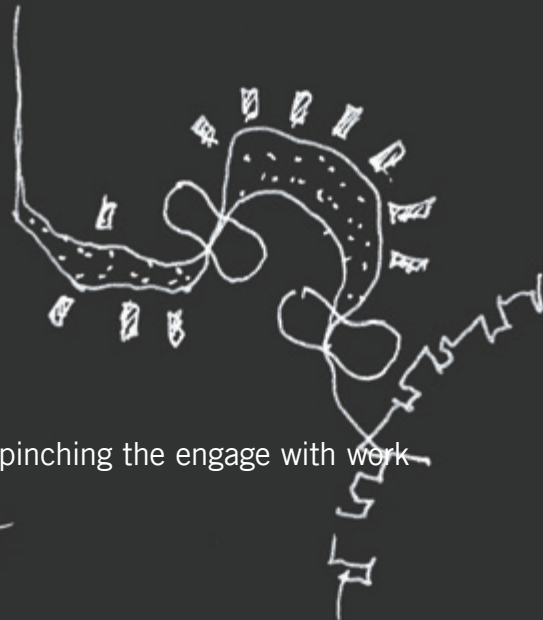
flip-flop units



live-single / work group

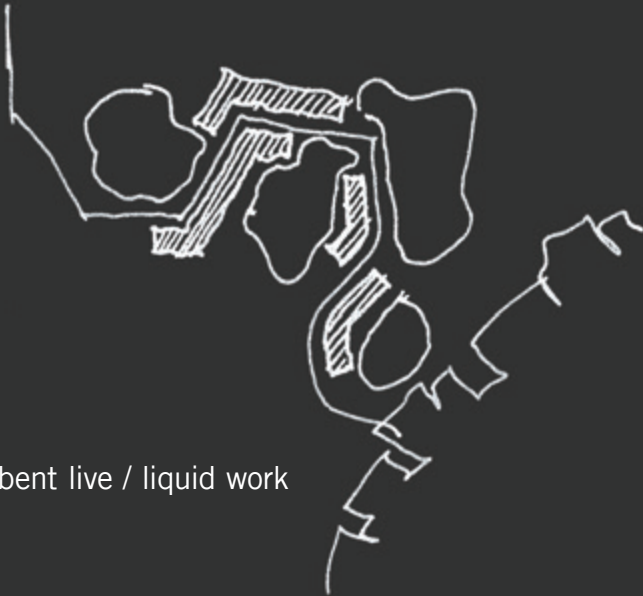


fattening the engage

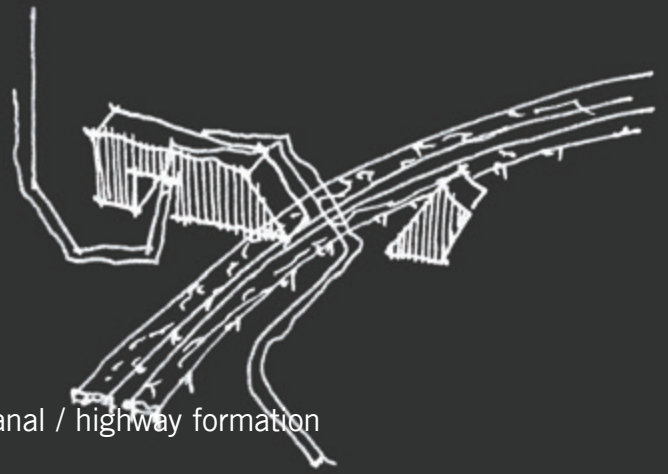


pinching the engage with work

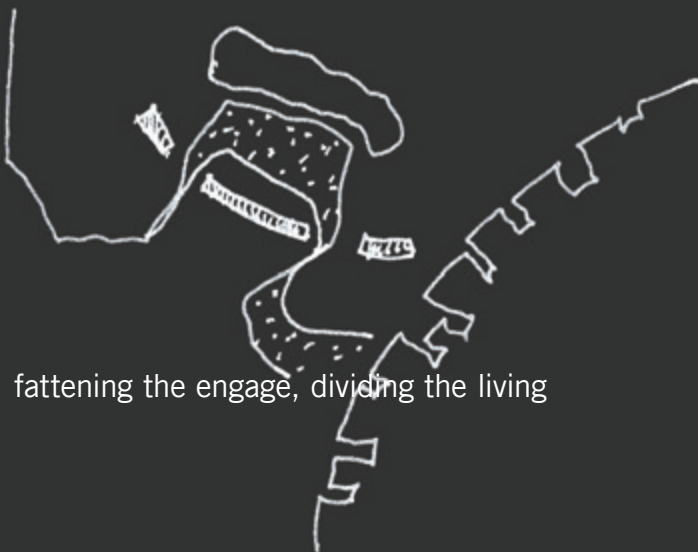




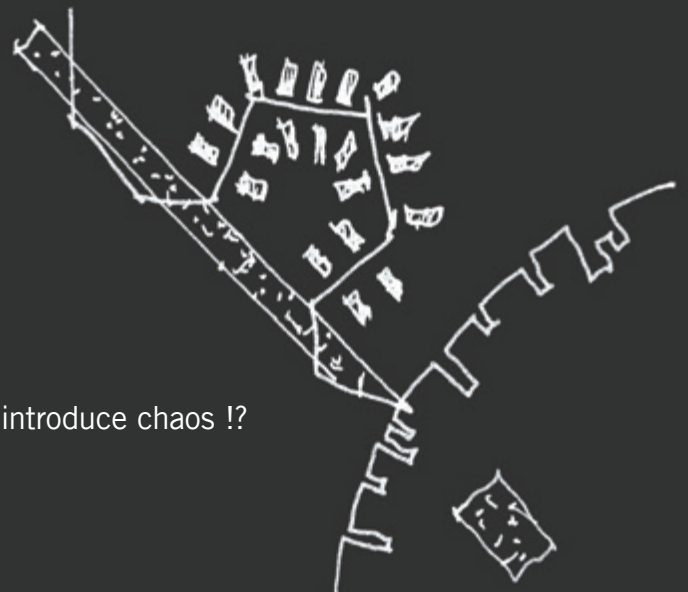
bent live / liquid work



canal / highway formation



fattening the engage, dividing the living



introduce chaos !?









## Using Nodes to Re-Stitch.



centralized string



string



inverted string



string of living, group of work



spread out groups



weighted center, string, group



network to new neighborhood



rigorous work, living nodes, string



i95, living nodes, work group



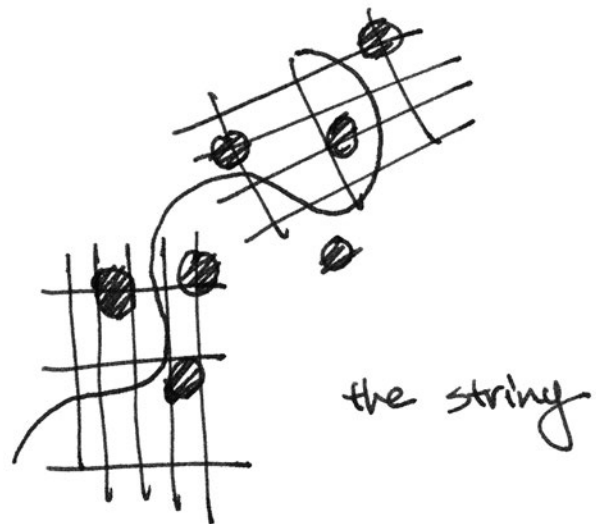
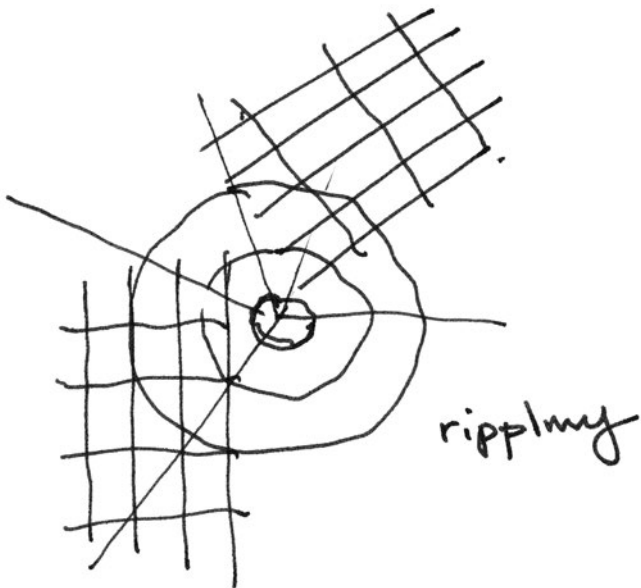
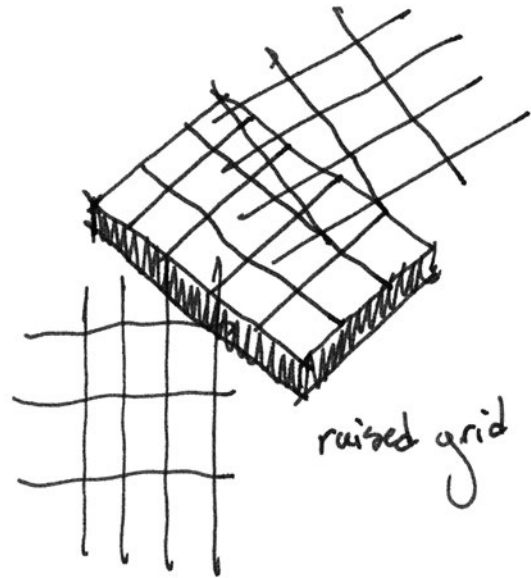
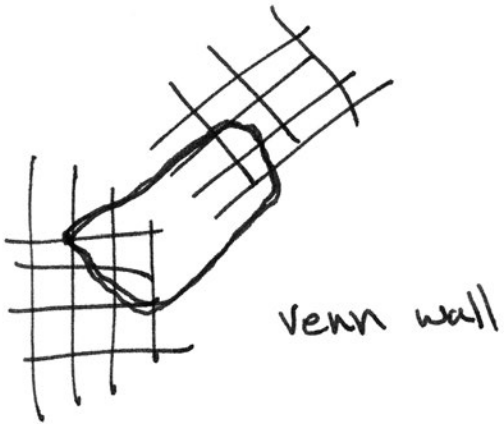
invert

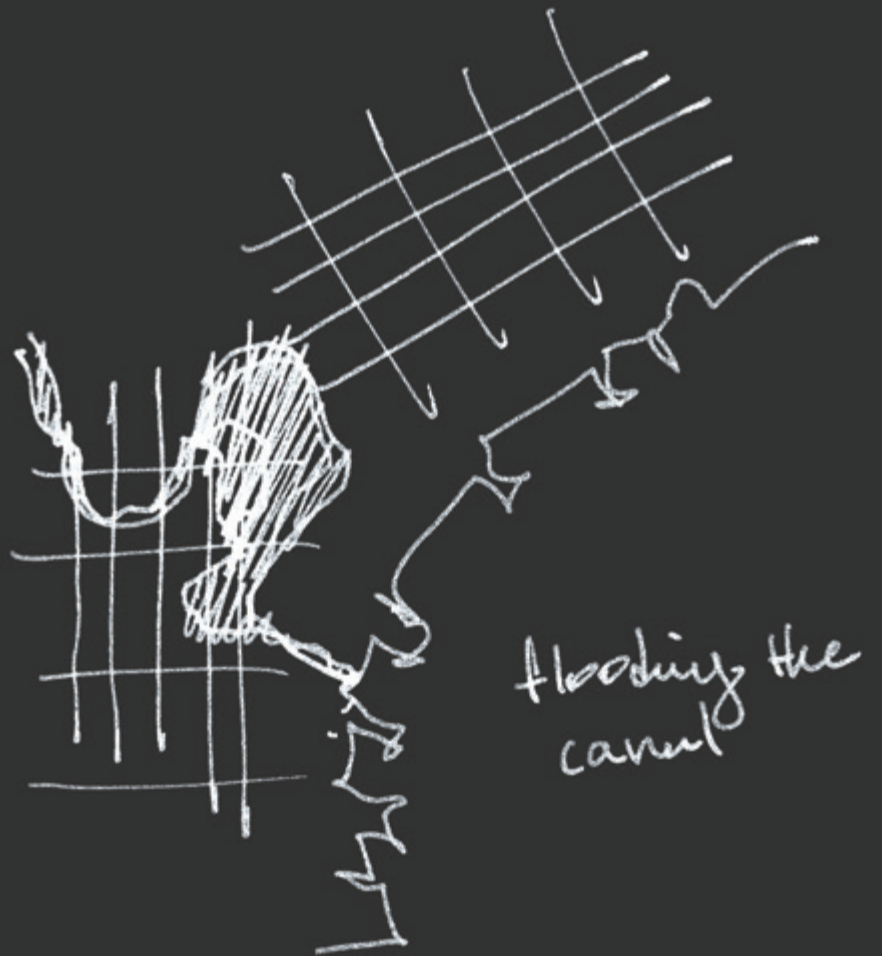


i95, living nodes, work group



## 'Stitch' Network





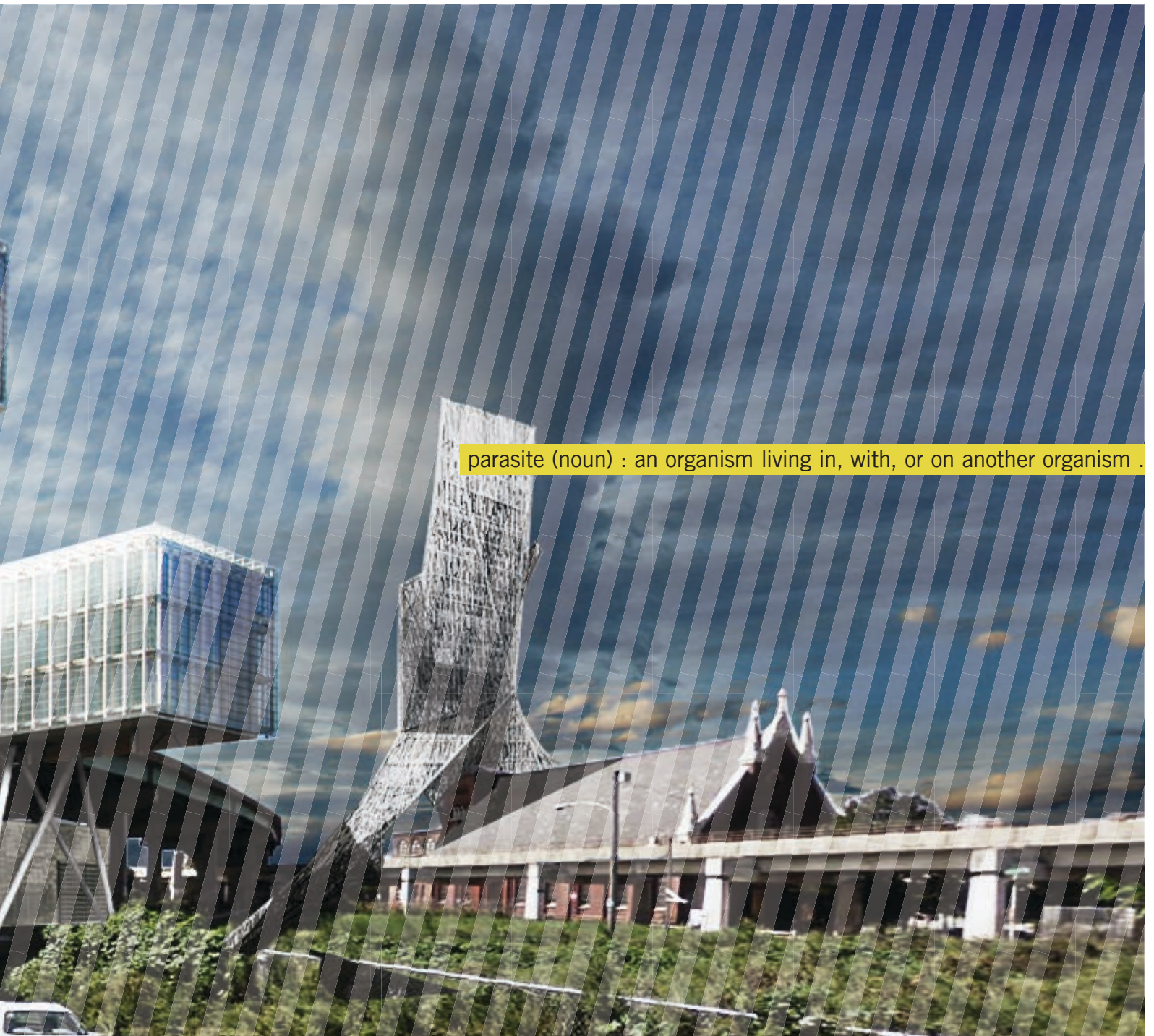


# generating the new

As a sort-of parallel study, the formal injection of program into blank sites becomes privileged with emptiness. However, the amount of blank lots in Northern Liberties and Fishtown is far less than that of abandoned buildings.

This body of research will investigate the notion of “parasite.” How can programmatic nodes take shape, violently? More importantly, how can these nodes become beneficial to the social ecology and culture of post-industrial urban network? This leads to two frameworks that require investigation. First, a critical look at various methods of responding to an existing structures; second, an investigation of the benefits and obstacles.



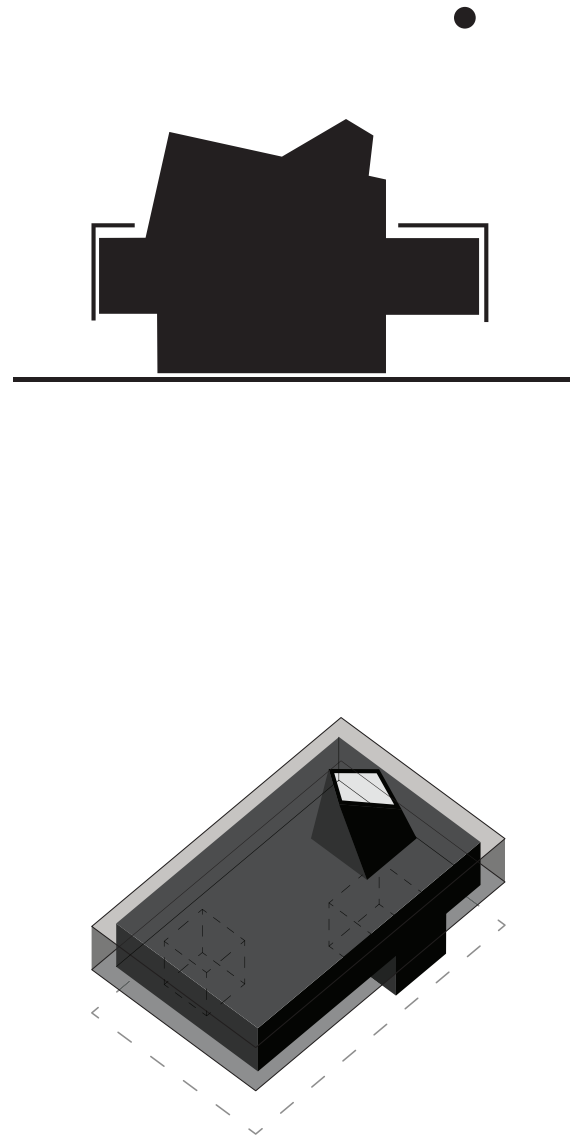


parasite (noun) : an organism living in, with, or on another organism .



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Caixa Fourm by Herzog & de Mouron



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Fig. 55. Photo of Caixa Fourm located in Madrid, Spain. The image exhibits the architect's attitude toward the existing.

## Porter House by SHoP Architects

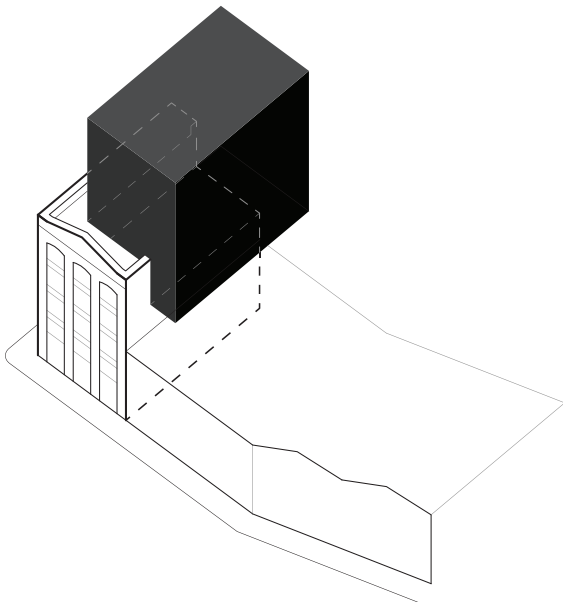


Fig. 56. The Porter House situates itself parasitically to two structures. First and most obvious, the building it is physically attached to. In order to construct this addition, the neighboring air-rights were purchased.

Fig. 57. Rem Koolhaas' proposal for an addition to the Whitney Museum of Art.



Kranspoor by XXXXXXX

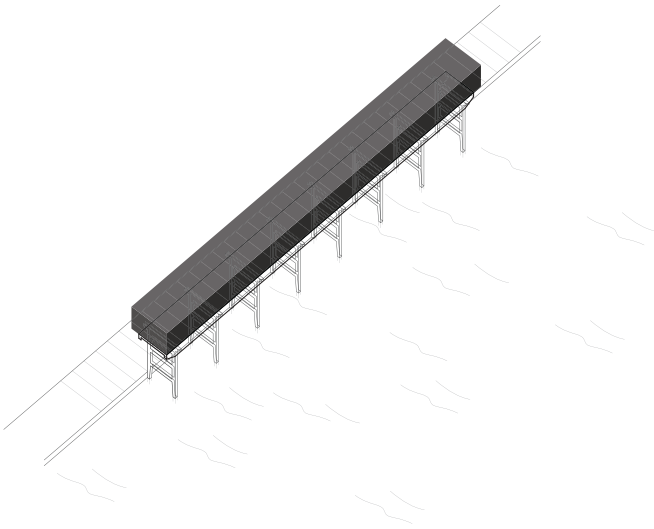


Fig. 58. Photo of showing the existing crane structure.

Fig. 59. Photo of the Kranspoor after construction.

Fig. 60. Much like the relationship of the Kranspoor to its counter-part, the Shuttle takes advantage of the 747 without giving much in return.

Milstein Hall by OMA / Koolhaas

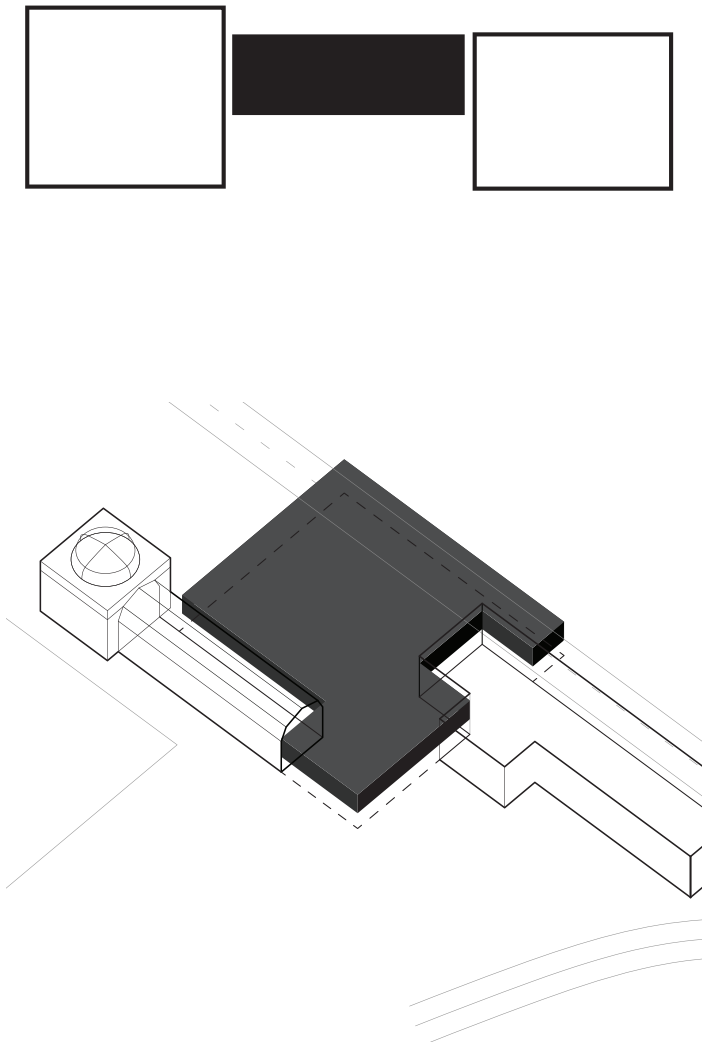


Fig. 61. Image of Sibley Hall and Rand Hall connected via Milstein Hall.



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## Rooftop Remodeling by Coop-Himmelblau

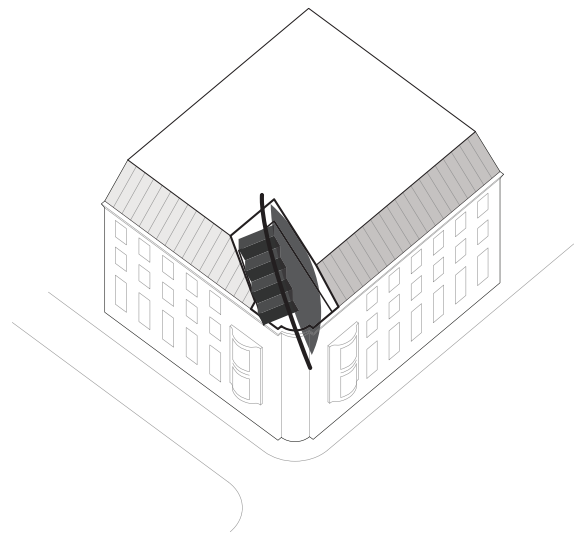
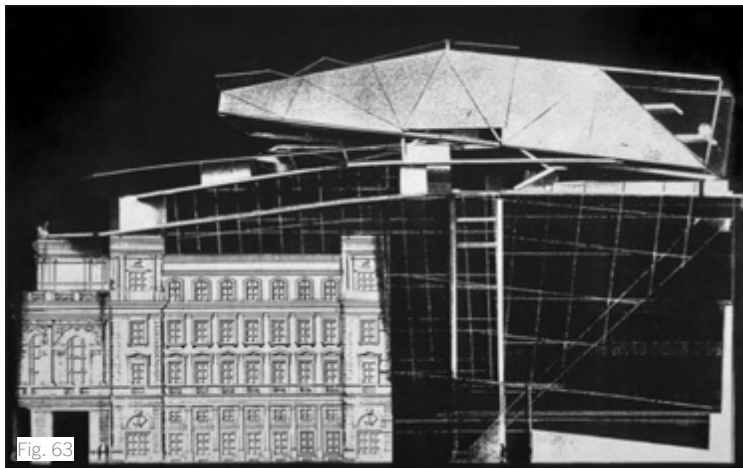


Fig. 62. Photo of the Rooftop Renovation.

Fig. 63. Collage by Wolf D. Prix of possible theater renovation for the Vienna Opera.

## The CUBE by XXXXXX

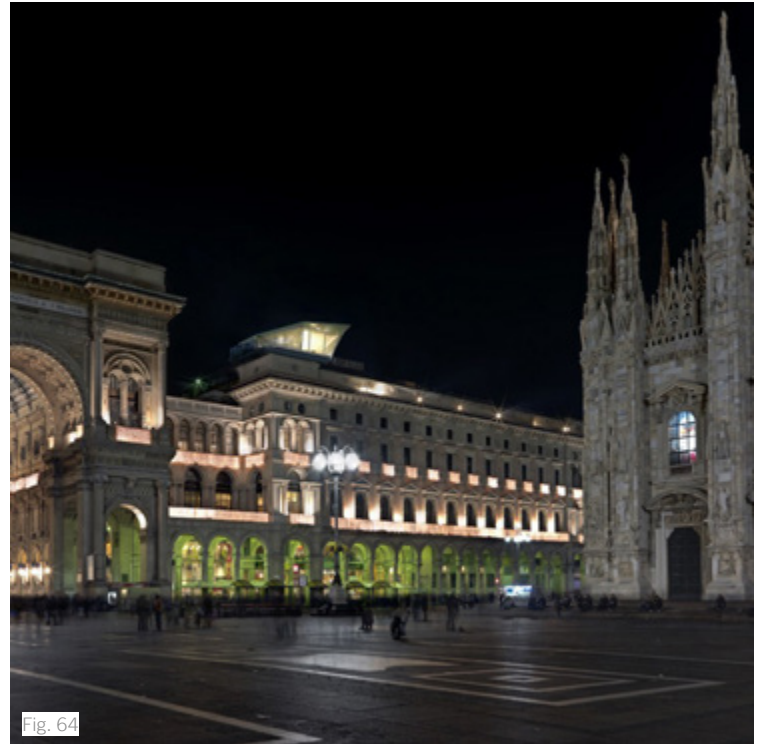
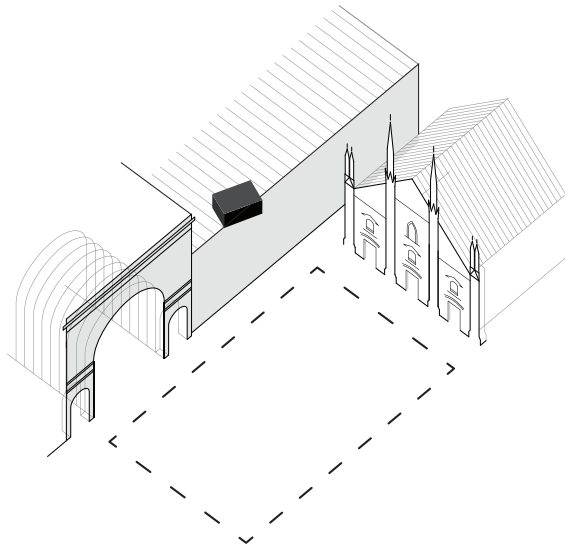


Fig. 64



Fig. 65

Fig. 64. The Cube is placed on top of an existing building, sharing its structure, circulation, and sense of place.

Fig. 65. Similar to The Cube, this added conference room exists with the original building almost totally independently.



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